

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3322.

SATURDAY, JUNE 27, 1891.

PRIZE
THREEPENCE
REGISTERED AS A NEWSPAPER

MUSEUMS' ASSOCIATION.

The ANNUAL MEETING of the Association will be held in CAMBRIDGE on JULY 7, 8, and 9.

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THEODORE DE ROME, Hon. Soc. Section II.

2, Stramongate, Kendal.

THE TEACHERS' GUILD of GREAT BRITAIN and IRELAND.—THE ANNUAL GENERAL MEETING will be held at St. John's College, Victoria Embankment, E.C., TO-DAY (SATURDAY), June 27th, at half-past 2 p.m. precisely. The Annual Address will be given by the Rev. T. W. SHARPE, M.A., H.M.I.S., President of the Guild for 1891-92. Subjects, 'The Progress made in the Scientific Training of Teachers.' Resolutions will be moved by the Very Rev. G. H. B. PRINCEAL, D.D., Principal of the Training College, W. and Vice-President of the Guild, and Mrs. BURGWYN, of the Executive of the National Union of Teachers and of the Council of the Guild.

All persons interested in education are invited.

H. B. GARROD, Secretary.

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MOUNT VIEW, HAMPSTEAD.—Mrs. BAYNES has TRANSFERRED the direction of her SCHOOL to her daughter, Miss HELEN E. BAYNES (Scholar of Somerville Hall, Oxford). The HALF-TERM BEGAN on MONDAY, June 15. Reference kindly allowed to Mrs. BESWELL, Lambeth Palace; J. REES, LL.D., Brantwood, Coniston; Prof. CAMPBELL, St. Andrews, N.B., and others.

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LITERATURE

MR. SAINTSBURY'S ESSAYS.

Essays in English Literature (1780-1860).
By George Saintsbury. (Percival & Co.)
Essays on French Novelists. (Same author and publishers.)

The two volumes, one on English, one on French literature, which Mr. Saintsbury has recently published cannot but receive the welcome which is due to careful, conscientious work, always well informed, usually well expressed, and often well considered. Both volumes possess a certain unity, as being studies, for the most part, of writers who just fail to be absolutely first rate—writers like Hazlitt, Peacock, Borrow, like Murger, Sandea, Feuillet. "I should not have republished these essays," Mr. Saintsbury tells us,

"if I had not thought that, whatever may be their faults (and a man who does not see the faults of his own writing on revising it a second time for the press after an interval, must be either a great genius or an intolerable fool), they possess a certain unity of critical method. Nor should I have republished them if it had seemed to me that this method was exactly identical with that of any other critic of the present day in England. I have at least endeavoured to wear my ruse with a difference, and that not merely for the sake of differing."

That is a fine phrase about "any other critic of the present day in England." We should be the last to deny that Mr. Saintsbury has a manner of his own, but it really does not seem to be so essentially different from that of other capable reviewers as Mr. Saintsbury appears to think. Compared with the work of critics like Mr. Pater or M. Bourget, it falls short in precisely the degree in which the work of novelists like Feuillet falls short of the work of novelists like Flaubert. In a word, it is of high second-rate quality. It is the very best kind of review work, and it fulfills its purpose in giving a clear idea of the general characteristics of every author dealt with—a perfectly clear outline, without any of the irregularities which trouble the design of those who go deeper into things. There is no more excellent guide for general purposes than Mr. Saintsbury. A character in one of Mr. Meredith's novels was sure to say the remembered, if not the right thing. Mr. Saintsbury seldom says anything to be

remembered, but he often says things which are perfectly right. He never surprises, but he rarely disappoints. It is, indeed, singular, in an age of effects, that he has never given way to the temptation of saying anything remarkably startling on any subject. With wonderful persistence he has persevered in the middle path of safe general accuracy, sometimes descending a trifle, to make a joke, but never ascending a little, to make an epigram.

Such writers as this are of the greatest practical value, but they cannot be said to take rank as critics for all time. It seems necessary to make this remark, because Mr. Saintsbury, in the elaborate essay by which he endeavours to prove that his critical method is different from that of "any other critic of the present day in England," puts forward a certain claim to immortality. Thirteen years ago Mr. Saintsbury's essays on French novelists were a welcome novelty; they must have done immense service to thoughtful minds by pointing out the road to new countries. To-day they are rather old-fashioned, but have still their use, and may still give information. Add another thirteen years to the year of grace 1891, and it is very probable that people will think of turning back to these pages for an account of Gautier or of Dumas which is simply a common-sense chronicle of the obvious? The criticism that lives, lives by what it reveals, not by any number of reasonable remarks; it lives when in addition to this it is itself good literature. Now "literature" is not exactly the word we should use in regard to Mr. Saintsbury's capably written essays. Does he write better English than Jeffrey, to take an example from his own pages? Yet the name of Jeffrey is never mentioned except in such an essay as the one which Mr. Saintsbury has devoted to him. To compare Mr. Saintsbury with Hazlitt or with Leigh Hunt would be absurd; to contrast him with Matthew Arnold or Mr. Pater would be equally unnecessary. Yet it is such writers as these who alone raise criticism to the dignity of literature.

Setting aside these considerations, let us accept Mr. Saintsbury for what he is, quite the best kind of reviewer. Looked at from this point of view most of his articles are models of what articles should be. Here is a pleasant and sensible passage on criticism—what it should and what it should not be:

"For the full and proper office of the critic (again as it seems to me) can never be discharged except by those who remember that 'critic' means judge. Expressions of personal liking, though they can hardly be kept out of criticism, are not by themselves judgment. The famous 'J'aime mieux Alfred de Musset,' though it came from a man of extraordinary mental power and no small specially critical ability, is not criticism. Mere *obiter dicta* of any kind, though they may be most agreeable and even most legitimate sets-off to critical conversation, are not criticism. The most admirable discourses from the merely literary point of view on taste, Shakespeare, and the musical glasses, with some parenthetical reference to the matter in hand, are not criticism. There must be at least some attempt to take in and render the whole virtue of the subjects considered, some effort to compare them with their likes in other as well as the same languages, some endeavour to class and value them. And as a condition preliminary to this process, there must, I think, be a not inconsiderable

study of widely differing periods, forms, manners of literature itself. The test question, as I should put it, of the value of criticism is, 'What idea of the original would this critic give to a tolerably instructed person who did not know that original?' And again, 'How far has this critic seen steadily and seen whole, the subject which he has set himself to consider? How far has he referred the main peculiarities of that subject to their proximate causes and effects? How far has he attempted to place, and succeeded in placing, the subject in the general history of literature, in the particular history of its own language, in the collection of authors of its own department?' How far, in short, has he applied what I may perhaps be excused for calling the comparative method in literature to the particular instance?"

This, then, is Mr. Saintsbury's ideal—a commendable ideal, which it would be interesting to compare with those of other critics who have formulated their views on the subject. The way in which it is put forward, and especially the emphasis given to reading and comparison—"for, after all, it is this reading which is the main and principal thing"—seem to indicate, on his part, a certain distrust of the mere instinct which is really what makes a man a critic; yet it is refreshing to meet with a writer like Mr. Saintsbury, whose learning is genuine—and not merely a pretence, as is the case with half of our so-called critics. His taste is excellent, and, that taste fortified by wide reading, he makes surprisingly few mistakes. But his treatment of modern French fiction in the essay entitled 'The Present State of the French Novel' makes one doubt his power of instinctive discrimination when the matter presented to his judgment is very new and somewhat unusual.

Facsimile of the Original Manuscript of the Book of Common Prayer signed by Convocation, December 20th, 1661, and attached to the Act of Uniformity, 1662 (13 & 14 Charles 2, Cap. 4). Dedicated by Special Permission to Her Majesty the Queen. (Eyre & Spottiswoode.)

The interest attaching to the compilation and publication of the Prayer Book of the Church of England does not seem to abate. The two books of Edward VI. and that of Elizabeth have been recently reprinted in a cheap form in the "Ancient and Modern Library of Theological Literature"; and Mr. Parker's elaborate 'Introduction to the History of the Successive Revisions,' published some years ago, seemed to have left nothing more to be said on the subject. In addition to these there is a handsome folio published just twenty years ago, in 1871—a facsimile of the black-letter Prayer Book, of date 1636, which was used by the revisers in 1661, with all the manuscript alterations photozincographed. As this volume shows exactly the final process by which the Book of Common Prayer came to be what it is, it was hardly to be expected that any new facsimile should be produced; for this was the actual book "out of which was fairly written" the MS. copy which was annexed to the Act of Uniformity of 1662. Yet here we have another facsimile of the manuscript itself, by reference to which any one may now easily check any variations that have crept into modern editions of the Prayer Book. The number of copies printed, or, as we should rather say, lithographed, is limited

to 750; so we were somewhat surprised to find the volume advertised in a *Monthly Report* of the Society for Promoting Christian Knowledge as one of their own publications issued under the direction of the Tract Committee, where it is described as of small folio size, and priced at three guineas—a very low sum, when the expense of producing such a work is considered. As the publishers inform us that the edition has been all subscribed for, we presume the number of copies at the disposal of the Society is limited. In their notice they have called attention to the "words and passages" "which have been deleted," which, as they truly observe, "are in several cases suggestive."

In describing this sumptuous volume we may observe first that it answers to the description of "fairly written," for it is a beautiful specimen of the calligraphy of the latter half of the seventeenth century, and, considering its size and the hurry in which it is known to have been copied, has exceedingly few mistakes of omission (supplied by insertions above the line) or erasures of superfluous words, though there are several of the latter which have been so skilfully done as almost to escape detection.

In the preface to the volume published in 1871 there is given an account of the discovery of the manuscript which was formerly annexed to the Act, but had disappeared from 1819 to 1867, at which latter date it was found in company with the printed book of 1636 from which it is said to have been copied. Of course the manuscript, and not the printed copy with its corrections, is the authoritative document from which there ought to be no variation in the printed Prayer Books in use in the Church of England. But it is not without interest to compare the copy with the original printed and corrected volume from which it is alleged to have been transcribed. In the first place, it is not a mere servile copy corresponding in every minute particular, for in certain places, as, for instance, in the opening sentences of Morning and Evening Prayer, the printed copy has the passages of Scripture as they were before the last revision, with simply a direction that they are to be altered so as to follow the last translation, *i.e.*, the Authorized Version, which first appeared in 1611. Neither is the manuscript at all exact in following in all particulars the spelling of words, nor in the matter of initial capitals and stops. A good specimen of this occurs on the first leaf of the printed copy, which contains the new preface in manuscript inserted before the title, with a direction that it should be inserted after the Act of Uniformity. The Annexed Book has placed the preface as directed, but differs from the original in the omission of at least a hundred initial capitals, which were evidently not thought of any importance; but though the exact spelling and punctuation as regards these particulars in the printed copy were not intended to be authoritative, it does not follow that these points were designedly neglected in the Annexed Book. On the contrary, though there is not absolute uniformity, there is sufficient amount of consistency in their use to warrant the supposition that the Annexed Prayer Book was meant to be authoritative in these respects. And if this be so the deviations intro-

duced in our modern Prayer Books are to be deprecated, and a return to the older form is desirable, for, at least in some instances, the use or disuse of a capital letter is not without its own significance.

After the preface occur two leaves of MS. alterations and additions arranged in two columns, the old on the left and the new on the right, inserted also before the title-page of the black-letter copy. These consist of general directions, which have been followed in the course of the book, and need not here be noticed, except for the one remarkable direction which we here reproduce:—

Old.

for Easter Tuesday is put for Low Easter. We know of nothing in the previous history of the English Prayer Book that throws any light upon this.

As regards the contents of the Prayer Book proper, the Annexed Book is upon the whole what it has been said to be, a copy of the black-letter edition of 1636 with all its corrections. It is not, however, absolutely exact, there being several unimportant variations, such as "to" for *unto*, &c., as in the last line of the preface "Concerning the Service of the Church." There are also variations which prove that the Annexed Book was partly copied from another volume. This was certainly the case as regards the Psalms. For instance, in accordance with all the copies of the Prayer Book preceding 1662 which we have seen, the edition of 1636 printed in Ps. xxxvii. 29: "The righteous shall be punished." This has been properly altered into "[The unrighteous shall be punished]," underscored and placed within brackets, just as it stands in the edition of Cranmer's Bible which had been printed in 1549 to match the first Prayer Book of the reign of Edward VI. This is also evidenced by the fact that in the Annexed Prayer Book the first seventy-two Psalms were headed with their titles, these titles having been subsequently obliterated, whereas the black-letter printed copy has no such headings. And here it has to be remembered that though the title of this book bears the date 1636, the special title for the Psalms, as well as that of the Form and Manner of Ordaining and Consecrating, is of 1639. And it is remarkable that throughout the Psalms of the printed book there has been no attempt to make any alteration, with the single exception of Psalm xiv., where the fifth, sixth, and seventh verses are underscored and enclosed in brackets. And in this the Annexed Book has followed suit. This, of course,

was meant to mark the absence of these verses from the original Hebrew, which accordingly have been omitted in most versions, though they occur in the Vatican text of the Septuagint and in the Vulgate. And here it should be mentioned that though the printed copy has scarcely any notice of words inserted which are not in the original Hebrew, yet the Annexed Book frequently inserts such in a different and much larger hand and in brackets, meaning to represent italics, as was common in the older Bibles, as, for instance, at the end of the first verse of the 67th Psalm, "[and be merciful unto us]." These and other indications abundantly prove that the Psalms in the Annexed Book were copied neither from the black-letter of 1639 nor

from any other edition of the Prayer Book, but from one of the issues of Cranmer's Bible; and the question that next arises is as to how far the Annexed is a correct transcript of the printed book in other parts of the office, and here the comparison of the two copies is extremely perplexing. In general no doubt the resemblance is very great, not extending, however, to exact agreement in the spelling of words, for it is evident from the fact that we have in one sentence the words *believe*, *beleive*, and *beleeve* that this was not aimed at. But with this general agreement there are some considerable differences which are not easy to account for, except on the supposition that the transcript was made, in part at least, from a different copy. And in some places it looks as if both had been simultaneously corrected. Thus in the first Absolution in Morning Service the old form of Edward's second Prayer Book had been printed, "Wherefore we beseech him," and had evidently been first altered into "Beseech we him," and afterwards into "Let us beseech him"; whilst in the Annexed Book there is first written "Beseech we him," and then the reading is altered into "Let us beseech him," as it has ever since stood in the Morning Service, though in the Evening Service the reading is still "Beseech we him," as it ought to stand in our present Prayer Books. Though in early editions it was so printed, it had been altered to its present form before the end of the seventeenth century.

Little need be said of the minor mistakes made, such as the omission of small words which are supplied over the line, or erasures of mistakes which a scribe was likely to fall into by the repetition of a word or by mistaking one word for another; but there are other mistakes which are decidedly significant, as showing that they were copied from some other manuscript, and corrected whilst the present copy was in hand, and what is more remarkable, some of these important erasures occur in the black-letter copy as well as in the Annexed Book.

A specimen of this occurs in the Communion Service, where in the First Commandment the old form had been altered by the addition of the words "who brought thee out of the land of Egypt, out of the house of bondage," which were subsequently obliterated, and the words with the obliteration appear also in the Annexed Book. Also in the last rubric which precedes the commencement of the office the old form "north side of the table" had been altered into *part*, and afterwards the word had been obliterated, and *side* restored. The Annexed Book had copied *part* before the second alteration, and then has *side* substituted for it. It is evident that the anomalies which had occurred during the time of the Great Rebellion in the position assigned to the Communion table, as it would then have been called, puzzled the revisers as to what position to assign to the celebrant, though they could hardly have expected to enforce uniformity in this respect in all the churches of the land.

The same difficulty appears throughout the whole of this service, which in its various erasures and corrections shows that there was much difference of opinion as to what it was expedient to attempt in the awkward

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circumstances in which the Church was placed. Nothing more strikingly illustrates this than the changes attempted and introduced in the rubrics before and after the prayer which is now generally called "The Prayer for the Church Militant." It is clear from Mr. Parker's 'Introduction' that Bishop Cosin and his chaplain Sancroft were anxious to have this altered into "Let us offer up our prayers and praises for the good estate of Christ's Catholick Church," and that they did not succeed. Accordingly we find both in the Convocation Book and in the Annexed Book the form as at present used finally adopted, exhibiting the words "good estate of the Catholick Church of Christ" erased. The Convocation Book had the old form printed, the alteration made, and in the margin, in an unknown hand, the words "the title stand just as it was before." And this is further evidenced by the fact that in the first rubric at the end of the service the words in the printed Convocation Book were again altered into "the good state of the Catholick Church of Christ," and not again erased, whereas the Annexed Book here has printed the altered form and then erased it, and recurred to the old form, "the whole state of Christ's Church militant here on earth." Here of course, as in other instances, the Annexed Book is authoritative, yet the Convocation Book was followed in most of the printed Prayer Books for many years after, and, indeed, far into the eighteenth century. This looks very much as if the authorities had countenanced the following of the Convocation Book against the Annexed Book, and this idea is further confirmed by the fact that when, in 1665, Duport, under the auspices of Archbishop Sheldon, published his Greek translation, he introduced the word *Καθόλον* into the first rubric, and printed the other in the form *ἰπέρ τοῦ ἐν καθεστῶτος τῆς Καθόλου Χριστοῦ Ἐκκλησίας*. Thus it appears that there were changes made, as it were at the last moment, simultaneously in both books, and also instances—though these are rare—of alterations from the Convocation Book introduced still later into the Annexed Book. Of course when there is any difference the latter is the authority for modern Prayer Books to print from.

And this leads us on to mention the classes of variations which have been made in the course of years. We have already noticed the change in the words of the Absolution at Evening Service, but this is not by any means the only alteration.

We said at the beginning of this article that it was evident the use of capitals or small letters at the beginnings of words in the Convocation copy was not significant. But this can hardly be with truth alleged as regards the Annexed Book. The use of these is too uniform to admit of the supposition that they were used indiscriminately. At any rate, it would be much safer if our modern Prayer Books adhered more closely to their copy in these respects. Some of these capitals were undoubtedly meant to be significant, as, for instance, when *v* was altered into *V* at the mention of the Blessed Virgin's name, it having had a small letter in the printed book; but our modern Prayer Books have introduced them in some cases quite unnecessarily, and in others, *vice versa*,

have substituted small letters for the capitals of the Annexed Book. Thus in the 'Te Deum' they have substituted some small letters in the place of capitals, whilst in the 'Benedicite' there are just fifty capitals where the Annexed Book has small letters. There are a few mere errors of transcribing which have been, we think, properly rectified, *e.g.*, the omission of the words *all* and *but* in two of the introductory sentences of Morning and Evening Prayer. But there are other slight differences in which, we think, the Prayer Book ought to be brought back into agreement with the original, *e.g.*, the change of *be* into *are* and of *is* into *at* in the rubric at the end of the 'Venite.'

At the risk of extending an article already somewhat long we may notice that the Psalms as printed in our modern Prayer Books follow very exactly for the most part the Annexed Book, differing in this respect in more than 120 places from the Convocation Book. There are, however, some few various readings, some of which ought to be corrected into agreement with the Annexed Book, where there is no doubt of its accuracy, whilst others are corrections of actual mistakes, and so ought to stand as they are, being what was intended by the revisers, though actually by accident not carried out. Psalm xlii. supplies an instance of both these. In verse 6 the word "so" was written and then deliberately erased by the Annexed Prayer Book, and therefore ought to be omitted, instead of being printed as it is in our present books. In verse 10 "in the day-time" is properly printed, although both the Convocation Book and the Annexed Book have by accident the wrong reading "on the day-time." Similarly in Psalm l. the scribe of the Annexed Book has by mistake written in the first verse "high" for *mighty*, against the Convocation Book as well as the editions of Cranmer's Bible: the reading has, therefore, no claim to be admitted; whilst in the ninth verse the *he-goat* of our printed books ought to be changed into *he-goats*, to accommodate it to both these books as well as the folios of Cranmer's Bible. We have no space to go further into detail as regards this point, of which we have only given a specimen. The variations are, indeed, in no case of much importance, but it would not be difficult to reduce our printed books to a nearer agreement with the authoritative book, and this ought to be done by a comparison of the version of the Psalms with those of the Convocation Book and the Annexed Book as well as the edition of Cranmer's Bible from which they were copied.

Upon the whole analysis of the case, we are inclined to think that the Psalms were printed from the Annexed Book, which itself followed the November 1540 edition of Cranmer's Bible, whilst the rest of the Prayer Book was taken not from the Annexed Book, but from the corrected copy of the printed edition of 1636 which is called the Convocation Book.

London City: its History, Streets, Traffic, Buildings, People. By W. J. Loftie, B.A., F.S.A. Illustrated by W. Luker, jun. (Leadenhall Press.)

To the ordinary layman the chief feature of interest in this sumptuous though rather flimsily bound quarto will probably be the profuse illustrations from the pencil of Mr. Luker. These are excellent in their way. Severe criticism is, indeed, inclined to urge that many of Mr. Luker's sunlit streets and cloudless skies belong rather to the ideal London of to-day than to the London of fact. And here and there the figures in some of the illustrations—notably, 'The Midday Snack' (p. 7) and the 'Juvenile Ball at the Mansion House' (p. 95)—are blurred and devoid of life. Again, though the London horse is apt to be fearfully and wonderfully made, we feel convinced that no vehicle was ever drawn by an animal possessing so abnormal an off-leg as that which appears on p. 65. However, Mr. Luker's reproductions of architectural effects are invariably successful, though they have been arranged without much reference to the text, and though the choice of subject is sometimes open to dissent. For instance, we could well have spared the Temple Bar memorial, and several ineffectively pretentious banking establishments, if by way of compensation drawings had been given of some of the fine old houses in Holborn, for instance the Old Bell Hotel, or, peradventure, a bit of Amen Corner. Again, though Mr. Luker did well to sketch Sir Paul Pindar's house before its demolition, his wanderings do not appear to have embraced Milton Street, formerly Grub Street; otherwise he could hardly have failed to notice the two-storied tumble-down building which, alone among aggressively modern warehouses, recalls the London of the eighteenth century. In short, the unsightly present, with its tall hats and omnibuses, predominates somewhat unduly in this volume over the picturesque past, with its knee-breeches and sedan-chairs, more especially as Mr. Luker's illustrations are entirely original, and do not include repetitions of the many admirable engravings which exist of historic edifices, such as the Fortune Play House, formerly in Golden Lane. The printer is probably responsible for the description of the Deanery of St. Paul's as "The Vicar-General's Office, Doctors' Commons"; but a more serious sin, though not of commission, but of omission, consists in the neglect to furnish a map, whereby a reader could gain a clear idea of the City boundaries, and readily follow Messrs. Luker and Loftie in their peregrinations.

Mr. Loftie's text, though necessarily a somewhat superficial survey of the vast array of facts with which he attempts to deal, is, like all his writings, both scholarly and methodical. In the chapter on the origin of the City he has, of course, to reslay sundry slain legends concerning King Cole and King Lud; and with his invariable good sense he rejects the absurd theory that "the Romans founded a municipality in Augusta, that this municipality survived to Saxon times, and became the progenitor of the present corporation." The idea of chap. ii., a description of London as it appeared

at three epochs, 1066, 1466, and 1666, is distinctly happy, though the dates selected seem hardly the best possible, since they exclude the middle-class life of an age which to the student of English literature is the most vivid of all—that brought near to us by Dekker's 'Shoemaker's Holiday,' by Massinger's 'City Madam,' and by Webster's 'Northward Hoe!' And surely the London of 1766, the home of John Wilkes and Dr. Johnson, at least deserves a paragraph. The dissertation on the City government is very slight. Mr. Loftie says truly enough that "London has been the real king-maker of England"; but he fails to point the moral by examples taken from the conduct of the City during the Barons' War, the Wars of the Roses, and the Great Rebellion. Nor is his unqualified assertion that "the port-reeve became the mayor" to be commended, since no connexion between the two appointments can be proved. The port-reeve was an official of purely English origin; the mayor, on the contrary, was a dignitary imported from abroad, and was inseparable, in the opinion of the Bishop of Oxford, from the concession of the "communa" or right of municipal self-government. Now we know that the "communa" was granted to the citizens of London by Earl John and Walter of Rouen in 1191, and therefore Mr. Loftie's attempt to place the creation of the office some thirty years earlier appears rather risky, more especially as it is unsupported by any trustworthy evidence. We miss also the leading date 1319, when began the practice of an annual election. On the other hand, Mr. Loftie's brief account of the origin of the aldermen reads clearly, and his discovery that the bishop was an alderman with a ward lying round St. Paul's is important. Equally sound is his estimate of the part played by the guilds in the early commerce of London, and very timely the warning that it is a complete anachronism to speak of the "City guilds," meaning thereby the present companies. A brief excursus on the Jewry and its inhabitants, interesting though it is, somewhat interrupts the thread of Mr. Loftie's argument; and when, without a break in the paragraph, he reverts to the trading companies, the reader feels some difficulty in discovering his exact bearings. The statement that "an African company has recently been established" is, moreover, somewhat inexact; there are no fewer than four—the South African, the East African, the African Lakes, and the Niger. However, the *résumé* of the establishment of banking in London is adequate, if somewhat scrappy in its estimate of the later developments. Some of the bank panics, especially those of 1745, 1797, and 1825, might, we should think, have been mentioned. In dealing with the Citychurches Mr. Loftie displays considerable feeling for architecture, though he is somewhat unaccountably silent upon the interior of Hawksmoor's ambitious design St. Mary Woolnoth. With his censure upon the vandalism of much of the so-called "restorations" most people will probably agree, and if he is inclined to be polemical, his assaults are chiefly upon Lord Grimthorpe, who deserves them, and is competent to retort. In his final chapter Mr. Loftie takes his reader for a walk round the City, which is agreeably circumscribed when compared with some of

Mr. Percy Fitzgerald's descriptive efforts in that direction. We note, by the way, with some misgiving that the latter gentleman has in preparation a companion volume to the present upon 'London City Suburbs.' On the whole, Mr. Loftie has ably assisted his artist collaborator, and if the sum total of his information be somewhat meagre, allowance must be made for the plan of the volume, in which the text is evidently intended to act as handmaid to the illustrations.

Y Llyvyr Coch o Hergest; yr ii Gysrol; y Brutieu: the Text of the Brutus from the Red Book of Hergest. Edited by John Rhys, M.A., and J. Gwenogvryn Evans, honorary M.A. (Oxford, Clarendon Press.)

The first volume of the "Oxford Series of Welsh Texts," containing the 'Mabinogion' and other Welsh tales, was published nearly three years ago. The delay in the appearance of the second volume has been caused in part by the desire of the editors to have all the existing variants of their text examined and classified, with the view of giving a complete catalogue of them in this work. But owing to the tardiness of some owners of MSS. in facilitating such a private examination, and the fact that the Government has not yet seen fit to make any provision for calendaring the known collections of Welsh MSS., the account which the editors have been able to give is necessarily incomplete. As in the 'Mabinogion' volume, the reproduction is a diplomatic one, in which a great variety of types, evidently at the cost of much labour, has been used to represent different characters in the original; and such is the punctilious thoroughness and the absolute fidelity with which this method has been followed that, for all practical purposes, the text can be quite as efficiently studied here as in the folios of the 'Red Book' itself.

In the present volume the editors have grouped together all those chronicles known as Bruts which are found in the 'Red Book of Hergest.' Along with the romance of Dares Phrygius and the quasi-history of Geoffrey of Monmouth are placed such valuable historical documents as 'Brut y Tywysogion' and 'Brut y Saeson,' all passing under the same general title of Bruts. This term at first denoted simply "a chronicle of the legendary Brutus and his ancestors in Britain," but it acquired in mediæval Latin a transferred sense of chronicle generally, the date of such a change of meaning being, according to Mr. Gwenogvryn Evans, "towards the end of the twelfth century, when the Latin poem 'Brutus' was composed." Agreeably to the original meaning of the term Brut, the most important, as it is also the most interesting, portion of this volume is the Brut of Geoffrey of Monmouth, being the Welsh version of his 'Historia Regum Britanniae,' and anything tending to throw more light than we possess at present on the source of its contents would be gladly welcomed by the student of mediæval romances. Foremost in this respect comes the recent discovery by Mr. Egerton Phillimore of "what is perhaps the oldest Welsh MS. of Geoffrey's Brut," which is in the

possession of Mr. S. C. Bosanquet, of Dingestow Court. This Mr. Gwenogvryn Evans promises to edit, printing in parallel columns the Berne MS., which likewise is perhaps the oldest and most trustworthy Latin text of the 'Historia.' But before undertaking this or any other task we trust that he will complete the reproduction of his present text, so that for the first time the public may have the 'Red Book of Hergest' in its entirety.

The discovery of the Dingestow Court MS. seems to have raised in Mr. Evans the hope that some one may still discover the British-Welsh book (*Llyfr Brutus*) which the colophon states "Walter, Archdeacon of Oxford, translated from 'Britanic' into Welsh," and which Geoffrey translated into Latin. This statement has been taken by Mr. W. F. Skene and others to refer to a Breton original, but in all other contexts the word *Brutus* means British, not Breton. But two of the Welsh versions which are in the British Museum have colophons stating that Walter translated the work from Welsh into Latin, and again in his later years from Latin into Welsh. To reconcile these statements with that of the 'Red Book,' one is inclined to the view that Walter first translated into Latin an old Brit-Welsh chronicle, which Geoffrey enlarged into his 'Historia,' and then Walter translated the 'Historia' into the Welsh of his own day. However this may be, we see no necessity to share in the common scepticism as to the existence of Geoffrey's original, still less to regard his chronicle as the fiction of his own lively imagination—the prototype of all subsequent historical romances. Prof. Rhys, in his introduction, goes so far as to say that Geoffrey has probably invented little, except the sequence and connexion of the various parts of his story with one another. Bede, Gildas, and Nennius supplied him with the names of British princes, many of whom were contemporaries; but in Geoffrey's work they reappear as successive kings of Britain. The natural growth of legend during the intervening period must have effected considerable change in the form of the materials he used. As an instance of such influence, we have the fact that in the four oldest Welsh tales, the 'Mabinogion' proper, no mention is made of Arthur and his knights; scarcely anything beyond his twelve battles is referred to by Nennius. But by Geoffrey's time we have reason to believe that the legend had attained nearly its full development, so that little or none of it was invented by him. Its material, though unrecorded, must have existed among the Celts; it only acquired a definite form in the hands of Geoffrey and his unknown predecessors. And the same may be said of the other portions of Geoffrey's narrative, though perhaps "it can never be completely decided whether he followed (or, as he terms it, translated) any regular book, or whether he collected materials and arranged them for himself."

In the colophon of the 'Red Book' version Geoffrey commissions "his fellow student," Caradoc of Llancarvan, to write a continuation of the history of the Welsh kings, and it is to Caradoc's observance of this request that we owe 'Brut y Tywysogion.' The original work has not reached us in a pure form, but Caradoc's name is still attached

to two sets of widely different versions. In fact, the distinction between them has seldom been sufficiently emphasized, and it is a common mistake of writers on Welsh history to regard both sets as equally authentic and of the same historical value. The older version is supposed to have been preserved at Strata Florida Abbey, and on it is based the 'Red Book' text. The versions in the second group are known as the Gwentian Bruts; being of a much later date, their narratives are full of circumstantiality, but seldom possess the merit of trustworthiness. A text of this Gwentian chronicle was published by the Cambrian Archaeological Association in 1863, with a translation by Mr. Aneurin Owen. Three years previously the Master of the Rolls had published the 'Red Book' text, under the editorship of the Rev. J. Williams ab Ithel, and we feel that Mr. Gwenogvryn Evans's references to that edition are unnecessarily severe. Thirty years have done much for paleography, and Ab Ithel's edition was up to the standard of other publications of MSS. at that time, though it may not satisfy our present requirements. Mr. Evans would have done well to reserve his remarks on "the picturesque patchwork of a Rolls' edition" till the fulfilment of his promise to give us a "translation with notes, both textual and historical." We shall then be in a better position to judge how far such a criticism is justified, and we trust that the publication of this critical edition is not to be relegated to a very distant future. Besides the Bruts, this volume contains a short document of great value to the student of Welsh historical topography: it is the oldest extant list of the cantrefes and commotes of Wales, and was appropriately added by the scribe or the binder of the 'Red Book' to the 'Brut y Tywysogion,' serving the purpose of a map in a modern work of history.

The work contains several facsimiles which are intended to illustrate the various styles of calligraphy found in the 'Red Book' and other contemporary Welsh MSS. One of these only is given in collotype, and it is unpleasant to understand that it was the want of sufficient support from the public that rendered it necessary to have the others produced by the less satisfactory process of photo-lithography. The indices seem to have been most carefully compiled, and add materially to the value of the work as a book of reference. Its general appearance also is such as to reflect credit even on the Clarendon Press; while considering the bulk of the volume and the amount of labour which the copying and editing represent on the part of the editors, it is a marvel of cheapness at the price at which it is issued to subscribers.

Mithridate Eupator. Par Théodore Reinach. (Paris, Firmin-Didot.)

No character in history who has deserved so little admiration as Mithradates the Great has received so much. Even his foes extolled his physical excellences and his savage pertinacity, and historians seldom have failed to pay an ill-deserved tribute to the blind courage of the man who wore out his life in a hopeless contest with Rome. He never quite knew when he was

beaten—at least he never remembered the beating—and he died in harness. Such a record as his will never lack admirers so long as there is a fighting instinct in human nature; and perhaps, after all, this fact is not to be regretted.

Certainly few will regret it who read through M. Reinach's elaborate monograph. The mass of evidence collected and presented herein, with singular clearness and accuracy, on the state of Asia Minor before and during the first century of Roman occupation, is of the highest value to students of a neglected period of history, and it matters little if the enthusiasm which induced the author to make Mithradates the hero of his narrative is not justified by sober reason. It would be difficult to commend too highly the chapters in which the constitution, political, religious, and military, of the Pontic kingdom is constructed from the most scattered material. Such excellence we have learnt to look for in the best French historical work, and M. Reinach has not fallen short of the reputation of his countrymen. The sections also which treat of the geography, scenery, and products of Pontus and Cappadocia are excellently done; often they appear to record the impressions of an eye-witness, and whenever possible the reports of the best authorities since the time of Hamilton have been laid under contribution. The chapter on the early history of the Cappadocian kingdom may be singled out for special praise.

When dealing with the ethnological preliminaries of his subject we like the author less, and feel less sure that he is abreast of knowledge. To ignore almost entirely the "Hittites" in speaking of Boghaz-Keui and Eyuk is pedantic; however much M. Reinach may disagree with theories which connect these cities with the Syrian monuments, those theories are too widely known and accepted to be passed over with so little comment in favour of an obscure people like the Matieni. The author hardly attempts to adduce any evidence in support of his guess, and creates an impression of random and haphazard work, which is not dispelled till the reader has penetrated some distance into the subsequent chapters. Such identifications as those of the Chaldeans with the Chalybes, the Tabali with the Tibarenes, and the Moschi with the Mesheq, tend to strengthen the unfavourable impression.

In such investigations, however, M. Reinach wisely spends little time, and it would be most unfair to take this early chapter as a specimen of his work. Of other branches of archaeology—*e.g.*, epigraphy and numismatics—he has made excellent use. In the actual narrative of his hero's career he has little chance of displaying the results of any original research, but he tells the story with the utmost fulness and accuracy, leaving nothing for "the man that shall come after," unless new material be brought to light. His comments are incisive, and, when not concerned with Mithradates himself, are usually singularly appropriate. The following is as true of Athenians to-day as in the time of Sulla:—

"Ils s'étaient faits si bien les contemporains des Pétriles et des Demosthènes qu'ils s'étaient devenus des étrangers au milieu d'un monde nouveau : étrangers volontaires, qui ne se ren-

daien pas un compte exact des grands changements produits autour d'eux, qui n'en apercevaient pas les causes profondes."

Rome and Rome only, said the *beaux esprits* of Athens, was the cause of the decadence of Greece: the Greek people were essentially as great as ever!

We have implied already that we do not agree with M. Reinach's estimate of Mithradates himself. Having taken the Pontic king for his hero, the author was bound to provide him with an Idea. He finds this in the "union of Iranism and Hellenism" in virtue of which, as consciously cultivated and exemplified in himself, Mithradates hoped to lead the East as one nation against the West. Nothing could be further from the facts as we know them, and M. Reinach himself has frequently great difficulty in retaining his illusion. We know now that the Hellenism of internal Asia Minor before the Christian era was the shadow of a shade; all the inland districts remained as "barbarian" as they had been since the beginning of things—or as they are now! Greek traders penetrated up the great roads, and it became fashionable for barbarian courts to assume a taste for Greek literature and Greek art; but the courts continued to be in all essentials barbarian, and the people to be wholly barbarian, till the last "Hellenistic" monarchy had been extinguished by Rome. Western Asia remained what it always had been, a land of petty tribal divisions, with no national ideal or unity. Mithradates was a sultan like Genghis Khan or Timour. He swept over Asia Minor as a flood bursts its banks, because the banks have been neglected for a hundred years. Rome did everything to help him; the orientalized Greeks of Ionia, tired of a system, hankered after Oriental rule, and welcomed the barbarian and his polyglot horde. What was the event? In twelve months they were as eager to be rid of him as they had been to invite him; he had shown neither the will nor the tact to conciliate; he never displayed real ability in the field when opposed to a respectable enemy; he could neither use the favourable situations of Roman politics—and no one ever had such chances of conquering one enemy by another—nor stand up against a Roman army, however inferior in numbers. His career is a continuous record of failures, relieved by nothing but those victories among the Scythians of which M. Reinach makes so much, and by the savage obstinacy with which he returned again and again to the charge against Rome. He played the whole game for his own hand, and lost every point in the end.

Yet M. Reinach sees in him a national hero with great ideas of civilization constantly obstructed by adverse circumstances. His sultanic caprice the author calls greatness of soul; the hideous massacre of 88 B.C. he strives to justify by reasons of state; linguistic power and a love of adorning palaces with works of art are adduced as positive proofs of Hellenism, whereas the former is more Oriental than Greek, the other characteristic no less of the lords of Nineveh or Persepolis than the Athenians. Mithradates's army was Asiatic to a man; his children were called by Persian names; his harem and his gods were equally Oriental; his ideas of political strategy were

limited to the use of lies and poison. All these facts, or many of them, M. Reinach admits again and again, but recurs to his Idea, to what might have been had fortune been more favourable—that is, in fact, what might have been had Mithradates been somebody else, for no man assuredly ever had a freer hand to make or mar his own career.

NOVELS OF THE WEEK.

Donald Ross of Heimra. By William Black. 3 vols. (Sampson Low & Co.)
A Man's Conscience. By Avery Macalpine. 2 vols. (Same publishers.)
Quita. By Cecil Dunstan. 2 vols. (Ward & Downey.)
The Three Dreams. By A. M. Evill. (Eden, Remington & Co.)
The Picture of Dorian Gray. By Oscar Wilde. (Ward, Lock & Co.)
The Smuggler's Secret. By Frank Barrett. (Spencer Blackett.)

A HIGHLAND story by Mr. Black is always a treat to any one who knows the country and people he describes, and to those who do not 'Donald Ross of Heimra' may be recommended as a trustworthy introduction to that complicated yet most interesting branch of study, the Celtic character. Modern Englishmen of the more educated kind are beginning to understand it; and the Sasunach never had the hatred to the Gael of the Lowland Scotchman—he simply did not understand, and was contemptuous, as he is too apt to be where he is ignorant. And apart from the revival of Celtic literature and the emergence of Celtic political questions, there is a reaction against the rough-hewn theory which divides Teutonic and Celtic Britain by merely geographical lines. When one learns that Gaelic was spoken in Ayrshire in the fifteenth century, and considers the Welsh element in the west of England, it is felt that so considerable a factor in British nationality is worth studying from an ethnological point of view. Many who have little interest in such questions will read about Mr. Black's crofters, their gentle English Bantigherna, Miss Stanley, and their lawful though expropriated chief, with the interest of generous folk who have enjoyed the best of sport and country pleasure among that same ancient and enigmatic people. They will recognize John the policeman, lazy and smiling, who is willing to exaggerate or diminish any fact to please his hearers, and spends most of his time leaning against a wall; the spiritual guardian, the Rev. Mr. Pettigrew, whose zeal for "peace and alhmyt" does not save him from deserting the heroic Mary at the battle of Ru-Minard, and whose only consolation for the lobster fishers whose huts are destroyed by the mob is that "they have here no continuing city"; the leader Big Archie, who heads the mob to the tune of "Gabhaidh sinn an rathad mòr"; his henchman the daredevil Gillie Ciota, whose compunction for poaching Miss Mary's game is so comically expressed; the Russian-looking James Macdonald, hardest and gloomiest of brooding ancients; Hector the cautious and stately keeper; and the rest of the subjects who are conquered by a kindly and sympathetic rule. If with these primitive people they will contrast the

two English sportsmen, perfectly straightforward, perfectly and unwittingly ignorant of the most elementary points about the natives, they may acquire a useful moral lesson. The atrocious factor Purdie we are glad to think is purposely exaggerated, though in a degree he is typical of too many Lowland agents; but Ogden, M.P., Miss Ernestine Simon, of Paris, and Mrs. Elizabeth Jackson Noyes, of Connecticut, are hardly caricatures of the blundering professional agitator. The vivid presentment of the wild beauties of that north-western coast, and of the touching love tale, which so nearly ends tragically for the gallant young hero and his truehearted bride, will to many people be sufficient attraction to an otherwise admirable story.

Mr. Macalpine's book is principally remarkable for a good description of the vast corn lands of Minnesota and the terrible monotony of life in the Western States. The old American farmer is true to life, and has much sterling worth of an inarticulate sort; yet one cannot but sympathize with the repugnance of that ineffable Belgravian, Lady Galbraith, for a matrimonial alliance with his family. Conventional as she is, she is a courageous matron, if a proud and cold one; and she is as well and sympathetically described as Sandy himself. Hannah, the hired woman, is another sketch of some vigour. The love story, with its misunderstandings and misery, threatens to become tragic at one time; but all's well that ends well, and Milly is of too tough a fibre really to break her heart for the dashing young Englishman who loves and rides away.

There is much freshness in Mr. Dunstan's heroine, and dignity as well as simplicity in her short look at life and tragic withdrawal from a world which recks little of tragedy. There are such faithful souls, we will believe, who, when the object of adoration has failed, are still true to the ideal, and can never quite dissociate from it the bodily presence with which they once connected all that was highest and dearest to them. But it would seem almost necessary that something remarkable in the history of early days—either rural seclusion, which is almost impossible in our crowded country, or colonial and masculine upbringing like Quita's—should enable this single-hearted type of womanhood to maintain itself unchanged. There is something unusually pathetic in Quita's relations to Jack, whom she would so fain have gratified had it not been for the inevitable association of his father he brings with him. Jack is much to be pitied; but still more, if he has feeling left—and shallow and selfish as Leslie is, he is too able not to have a conscience or moral spleen concealed about him somewhere—is the debonair man of affairs and the world who is responsible for the wreck of such happiness as Quita was formed to enjoy. The book is good in minor points. The De Moleyns are excellent conventional Belgravians, and Saville the thick-skinned, with his "little story about a fellow, you know," is a comic wooer of the first class of fatuity.

'The Three Dreams' is yet another novel resting on the extremely unstable foundation of an abnormal state of consciousness. There has been quite an outbreak during

the last six months of stories whose main *motif* has been some form of psychological phenomenon, such as hypnotism, suspended memory, and so forth; with the result that some well-written books have been spoilt, and many poor ones have been rendered still more unreadable. There are few things more tedious than pseudo-scientific descriptions of phenomena concerning which specialists admit that they are still almost entirely in the dark, and unqualified lay writers obviously cannot know anything. The present writer fortunately does not attempt medical explanations, but merely states that "I" (a young man named Poynter, who tells the story) "am afflicted with prophetic visions," in nocturnal dreams, each of which "is a revelation of some future event hereafter to be fulfilled." Having accepted this condition, however reluctantly, the reader may take courage and persevere. The dreams are better stuff than such dreams are usually made of, and the story is both good and well written in spite of them; also it ends in the best possible manner, which is no small recommendation in itself.

Mr. Oscar Wilde's paradoxes are less wearisome when introduced into the chatter of society than when he rolls them off in the course of his narrative. Some of the conversation in his novel is very smart, and while reading it one has the pleasant feeling, not often to be enjoyed in the company of modern novelists, of being entertained by a person of decided ability. The idea of the book may have been suggested by Balzac's 'Peau de Chagrin,' and it is none the worse for that. So much may be said for 'The Picture of Dorian Gray,' but no more, except, perhaps, that the author does not appear to be in earnest. For the rest, the book is unmanly, sickening, vicious (though not exactly what is called "improper"), and tedious.

We have no desire to reveal the astounding secret of Mr. Barrett's smuggler. The escape of his victims is told with great wealth of detail, but for all that is somewhat hard to understand. The two old smugglers are a repulsive pair, but not without a certain character, or want of it. Psyche is a charming dream of innocence, and her sad fate gives a tone of tragedy to what should have been an idyl.

RECENT VERSE.

The Sisters' Tragedy: with other Poems, Lyrical and Dramatic. By Thomas Bailey Aldrich. (Macmillan & Co.)

St. Christopher, and other Poems. By Elizabeth Wordsworth. (Longmans & Co.)

Whisper! By Frances Wynne. (Kegan Paul & Co.)

Verses along the Way. By Mary Elizabeth Blake. (Boston and New York, Houghton, Mifflin & Co.)

Poems. By John Francis O'Donnell. (Ward & Downey.)

Lapsus Calami. By J. K. S. (Cambridge, Macmillan & Bowes.)

MR. THOMAS BAILEY ALDRICH himself affords an answer to his own question, "Who can say where Echo dwells?" for, truth to speak, in his refined verse dwell echoes of at least three more famous singers, Lord Tennyson, Robert Browning, and Matthew Arnold. The influence of the first (who secures a graceful tribute from Mr. Aldrich's pen) is all-pervading; but we detect the manner of the second in 'Pauline Paulovna,

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which in its title and in every other respect, save ruggedness of style, recalls the dramatic studies of that great writer; while the 'Monody on the Death of Wendell Phillips,' both in language and metre, irresistibly suggests the celebrated lines 'On Rugby Chapel' of the third. But Mr. Aldrich has his individual note. It is struck more than once in the section labelled 'Bagatelle,' but nowhere so clearly as in the charmingly humorous verses entitled 'At a Reading,' which we venture to reprint entire:

The spare Professor, grave and bald,
Began his paper. It was called,
I think, 'A Brief Historic Glance'
At Russia, Germany, and France.
A glance, but to my best belief
'Twas almost anything but brief—
A wide survey, in which the earth
Was seen before mankind had birth;
Strange monsters basked them in the sun,
Behemoth, armoured glyptodon,
And in the dawn's unpractised ray;
The transient dodo winged its way;
Then, by degrees, through silt and slough,
We reached Berlin—I don't know how.
The good Professor's monotone
Had turned me into senseless stone
Instanter, but that near me sat
Hypatia in her new spring hat,
Blue-eyed, intent, with lips whose bloom
Lighted the heavy-curtained room.
Hypatia!—ah, what lovely things
Are fashioned out of eighteen springs!
At first, in sums of this amount,
The eighteen winters do not count.
Just as my eyes were growing dim
With heaviness, I saw that slim,
Erect, elastic figure there,
Like a pond-lily taking air.
She looked so fresh, so wise, so neat,
So altogether crisp and sweet,
I quite forgot what Bismarck said,
And why the Emperor shook his head,
And how it was Von Moltke's frown
Cost France another frontier town.
The only facts I took away
From the Professor's theme that day
Were these: a forehead broad and low
Such as the antique sculptures show;
A chin to Greek perfection true;
Eyes of Astarte's tender blue;
A high complexion without fleck
Or flaw, and curls about her neck.

That is, perhaps, not absolutely, like Hypatia's complexion, "without fleck or flaw," for we cannot honestly admire "basked them," and in the general statement beginning, "At first, in sums of this amount," the repetition of the particular word "eighteen" is out of place; but for all that it is surely "fresh, and wise, and neat." It is, in fact, just what Mr. Aldrich can do best. On such occasions he is giving us himself, and not somebody else, and the gift is well worth having. Among the "Later Lyrics," which are otherwise not very striking, the personality of the poet peeps out again in the pretty trifle called 'A Comedy,' which can hardly be judged fairly from the following extract, which is all we can find space for:—

They parted, with clasp of hand
And kisses, and burning tears;
They met in a foreign land,
After some twenty years.
Met as acquaintances meet,
Smilingly, tranquil-eyed—
Not even the least little beat
Of the heart, upon either side.
They chatted of this and that,
The nothings that make up life;
She in a Gainsborough hat,
And he in black for his wife.
Ah, what a comedy this!
Neither was hurt it appears:
Yet once she had leaned to his kiss,
And once he had known her tears.

The play 'Mercedes' is a masterly little sketch, which might well be put on the stage. Its final scene—ah! why is Mr. Aldrich so imitative?—has something of the poetry and passion of those exquisite dramas the 'Comédies et Proverbes' of De Musset.

Miss Elizabeth Wordsworth's volume 'St. Christopher, and other Poems,' is rather dull reading. The title piece is a lengthy and injured version of the legend of St. Christopher, which is put into the form of a cantata, with long dialogues between the saint, under the pre-Christopher name of Peregrinus, and a hermit, and between the saint and a tempter-demon, and with choruses of ice-spirits and water-spirits and winds and so forth. The other principal item in the volume is a singularly undramatic

drama, 'The King's Son,' "an attempt," Miss Wordsworth says, "to reproduce in a dramatic form the very interesting sketch of M. Emmanuel de Broglie 'Le Fils de Louis Quinze.'" The rest of the contents are lyrical pieces in considerable number. Miss Wordsworth's verse shows educated literary intelligence and a good amount of taste and feeling.

'Whisper!' is a little volume of very pretty unambitious verse. Miss Wynne should, however, give some study to the management of metre; her stanzas run tunefully, but every now and then this quality can only be preserved by the reader's consenting to humour a line and take it with some slight mispronunciation, or with the accentual stress on the weakest words and a slurring and clipping of the strongest.

'Verses along the Way' is by Mary Elizabeth Blake, a lady who has already published several volumes. The verse is of the kind, so common now, that critics despairingly wish were much better or much worse—creditably rhymed and creditably rhythmed, with nothing silly in thought, with nothing halting in expression, and with diction that may fairly be called poetic.

In 1888 some leading Irishmen associated themselves for the purpose of putting in order the neglected grave of their countryman John Francis O'Donnell, the journalist, who had died fourteen years before. The grave having been put "in a more decent condition," the question of a memorial followed, and it was decided that that memorial should be the publication of a volume selected from the numerous poems Mr. O'Donnell had contributed to magazines and newspapers, the foremost of which, the *Nation*, Mr. Richard Dowling, in his introduction to the volume, describes as "the Parnassus of Irish National poetry." A committee was formed to carry out the undertaking—one which, it seems, involved very considerable labour and research, insomuch that the committee's secretary, Mr. Kelly, we are told, "ransacked the British Museum, transcribed hundreds of poems, and entered into correspondence with people who could give him copies of verses, or supply information on the subject of his research." Mr. O'Donnell's son had been able to supply a collection of his father's verses, in the shape of cuttings from the columns in which they had appeared; and various members of the committee were active in adding to the store which was being got together. Eventually so many poems were accumulated that, to make the selection for this volume, it was necessary "to exclude, for want of room, a greater mass of MS. than would make three volumes as bulky as this one." The selection—which is not a small one—shows Mr. O'Donnell to have had unusually ready command of exactly the right and most picturesque words, and of all the resources of metre. He possessed, moreover, both force and grace. Yet the poems, while very far above the average of published verse, lack something which is vital. It is as if they had no soul in them, no underlying reality of thought. And thus, while many a stanza makes the reader say in his mind, "Surely a man who could write this *might have been* a poet," never one arouses the feeling, "The man who wrote this *is* a poet." But, for all that, Mr. O'Donnell's verse may be read with much pleasure, although not the highest pleasure, and the memorial to him made by this volume was well thought of and can only do him honour.

J. K. S. having expressed a hope that in his lays some sparkle of Calverley's radiant genius may burn, or that in some poem, stanza, line, some faint reflection of his muse may be discerned, the reader feels bound to read 'Lapsus Calami' with particular care, and even to read it through twice. To speak frankly, the hope is altogether fallacious. Some of the verses display a certain egotistical jocoseness, some are disfigured by rude personalities, and some contain a good deal of acrimonious comment, but there is

no real humour in any of them. They are, however, written with considerable smartness, which has already obtained for them some popularity. To almost every piece a statement is appended of the publication in which it first appeared and the date. Several were evidently written in the author's school days, and the truth is that none is much above the level of schoolboy wit. It does not seem likely that J. K. S. will ever come near his ideal, for his versification is by no means free from faults. Even in his parodies, where there is no excuse, his ear more than once has played him false.

BOOKS FOR CHILDREN.

The Cobbler of Cornickeranium. By the Rev. A. H. Malan. (Sampson Low & Co.)

Mrs. Romaine's Household. By Evelyn Everett Green. (Olivian, Anderson & Ferrier.)

My Brother Basil. By E. Neal. (Same publishers.)

Unequally Yoked. By Mrs. J. H. Needell. (Same publishers.)

MR. MALAN'S story is probably intended for children. In spite of certain anachronisms (Squire Trevail is too much behind, and the captain too much before his age, for we had no mustachioed Lancers in the Peninsular War), and of some jokes of a more or less feeble character, there is merit in the tale. The incident of the cobbler being warned in a dream to go to London Bridge for information as to a buried treasure is a "variant," to use a rather musty but convenient term, of an East Anglian tradition. Joe himself is a rustic hero, and his loyalty to the kind old parson is well deserved by the vicar's simple goodness. How Joe on his donkey carried off the brush from the disappointed and irritated squire, how he measured the fair Miss Bloom for shoes and lost his heart in the process, and how he underwent thrilling experiences on his journey to London, if not very satisfying, are pleasant enough to read out of school.

'Mrs. Romaine's Household' and 'My Brother Basil,' both of which have appeared in serial form, are attractive stories, which would be called novels if they wore a different dress. Both possess a mystery well kept and cleverly unravelled, both rejoice in excellent heroes and heroines and proper villains, and both are well worth reading.—'Unequally Yoked' is a very inferior and somewhat unpleasing tale.

FRENCH LITERATURE.

M. FERDINAND BRUNETIÈRE—the first part of whose expected and very interesting 'L'Évolution des Genres dans l'Histoire de la Littérature,' a reprint of lectures at the École Normale, has appeared (Hachette & Co.) under the title of 'L'Évolution de la Critique depuis la Renaissance jusqu'à nos Jours—is too free both from purblindness and from charlatanism not to acknowledge that the attempt to reduce criticism to a science is hopeless. We are, however, not quite sure that in his title, and in part of the introduction itself, he does not make something too much of parade of scientific method. He complains, not without justice, that collections of criticism hitherto have been too much bundles of separate views; but we do not observe that he himself has succeeded in connecting his own twigs much more tightly. For ourselves we care very little about this. Whether the lectures ('From Du Bellay to Malherbe,' 'From Malherbe to Boileau,' 'Boileau,' 'The Ancient and Modern Debate,' 'Eighteenth Century Criticism,' 'Madame de Staél and Chateaubriand,' 'Villemain,' 'Sainte-Beuve,' 'Taine') are not in reality separate *Deux Mondes* articles ingeniously grouped together rather than chapters of a methodical treatise on the development of criticism is an abstract question very little worth discussion. The important thing is that we get on all these important subjects, and on these

subjects viewed consecutively, the dry light of M. Brunetière's excellently clear and well-nourished critical lamp. That he is still faithful to his old loves the classics need hardly be said; but we think we observe, as we have observed in some others of his recent works, a certain softening and enlarging of the once narrow and rigid boundaries of his charity. He speaks of medieval literature quite calmly, and without pausing to deplore the folly of those who spend on it time which might be devoted to Racine or Boileau; he tries to present to us a Boileau himself considerably chastened and mollified. And over the whole volume he scatters excellent remarks in criticism, those on the more modern writers being, perhaps, the most likely to fructify.

The Choix de la Correspondance Inédite de Pierre Bayle, which M. Émile Gigas has selected (Copenhagen, Gad; London, Williams & Norgate)—the first volume of a more extensive collection of similar letters by learned men of the seventeenth and eighteenth centuries from the originals in the Royal Library at Copenhagen—is a book almost equally appetizing and disappointing. It is admirably printed, the type, impression, and arrangement of page (except that the margins are rather unequal) doing the highest credit to its Danish printers. It is very well edited by M. Gigas, especially in regard to biographical information, though perhaps he might possess a larger share of that miscellaneous literary knowledge which is nowhere so useful as in editing the allusive and somewhat pedantic work of his time. For instance, he says that he cannot trace a story which is quoted here of Anaximander. No wonder, for Bayle has used that name by slip of pen or memory for Anaxarchus, of whom the story is told in such a well-known place as Cicero's 'Tusculans.' Further, the libraries of the Northern courts and universities are known to contain, in consequence of the Gallomania of their sovereigns in the seventeenth and eighteenth centuries, unusual stores of French MSS. The great mass of letters here given cover more than six hundred well-filled pages exclusive of notes, and are written by such famous persons (besides Bayle himself and his family) as Spanheim, Torretini, Spon (the traveller), Santeuil, Charles Perrault, Papin, Malebranche, Nicaise, Le Clerc, Claude Bernier (the traveller), Beausobre, and others. Unluckily they are by no means of sustained or general interest. To any one studying or editing works of any of these persons they will no doubt supply very valuable bits and hints here and there—for instance, the illustrations of Malebranche's vivacity of temper in his letters. But for reading rather than reference they are not particularly well suited, though there are exceptions, such as the English letters of Daniel Larroque. Otherwise they are too much made up of the second (or twentieth) hand political news of the day, of criticisms of expressions of Bayle in his works, and the like. It is rather a pity that M. Gigas has not prefixed some analysis and indication of interesting points such as those which well-executed volumes of our own Rolls series contain. We should suggest that when he has completed his collection he should add a sort of key volume, or part of a volume, of this kind to it. As a book of reference for students of the literature, and especially the scholarly and scientific literature, of the time the series must have a great deal of value and was well worth doing.

M. MAXIME DU CAMP'S *Théophile Gautier*, in the series of "Grands Écrivains Français" (Hachette), is somewhat different in style from most numbers of that generally excellent series. No one of them has been exactly technical or "dry," but M. du Camp's is the most anecdotic and the least academic that we have yet seen. And rightly so; for anecdote has always clustered about Gautier, and M. Maxime du Camp is not only in a position to give it, but has made the

greater part of his genuine reputation as a teller of stories. We do not know that there is anything very novel here to those who are acquainted with the abundant existing literature on the subject; but it is refreshing to find the author taking up the cudgels vigorously for Gautier both as a man and a writer. The impression of discouragement and the sense of the collar—so different from the almost invariable sunniness of his books—which not a few reminiscences have given respecting "pauvre Théo," is strengthened by this book, though M. du Camp does not dwell much on that horror of death which is apparent in the works at times, and which a former anecdote (was it not M. Arsène Houssaye?) has insisted upon as a feature in Gautier's personality. As a miscellaneous writer and a journalist himself M. du Camp takes peculiar trouble to lay stress on the excellence of that vast mass of miscellaneous work which has as yet been very imperfectly collected. In comparison, though not absolutely, he leaves the poems and the novels to take care of themselves. He is particularly right, as it seems to us, in drawing attention to the extraordinary excellence of Gautier's travel-writing. Since he went to Spain some half century ago we have been deluged with picturesque travels and picturesque writing of all sorts; but seldom, if ever, has any one combined such accuracy of observation with such magnificence of rendering.

MR. A. F. DAVIDSON has translated the *Memoirs of Alexandre Dumas*, and Messrs. Allen have published his two volumes. Unluckily, his version is in extract only, and does not even in its range of selection cover more than about half the whole voluminous work. The introduction is so modest as to be almost meagre; and though Mr. Davidson generously mentions his English forerunners, so good an Alexandrian and so painstaking a writer might well have attempted something towards filling the gaps he deplores. The translation is extremely careful and good, the author having aimed more at faithfulness than elegance, but being by no means clumsy; and the whole book deserves only good words.

IN *Madame de Warens et J. J. Rousseau*, par F. Mugnier (Paris, Calmann Lévy), a subject which has for some years past given a good deal of occupation to Swiss archivists and men of letters is resumed, in both senses of the word. We shall probably never know much more about Madame de Warens ("Vuarrens," "Voirans," as the variants, showing light at least on the proper pronunciation of the word, have it) than we do now, though M. Mugnier mentions other work as likely to appear on her. The laborious indiscretion of the later nineteenth century has, while not making her lover much whiter, rather blackened than whitened the character of "maman." Thoroughly amiable and generous to a fault, she was certainly a born *intrigante* in all senses, and the singular mania of her middle and later life for commercial speculations is not made much more amiable by the almost certain suggestion that she was a political spy.

It would appear, too, that, inaccurate as Rousseau is (M. Mugnier adds fresh proofs to the already considerable bundle which show that hardly a single statement of fact in the 'Confessions' can be received without careful checking), and though his supplanter Vintzenried was certainly a person of some birth, this latest of Maman's servants à tout faire was of no breeding at all, a mere boor. And there is no doubt that if there was no very great expense of sentimental love for her on her husband's side, all the serious misdoing was on hers. Still, she was pretty, amiable, intelligent, generous—four excellent things in woman—and there is very little doubt indeed that without her we should never have had Jean Jacques. Now, though had we not had him we might have escaped some things we could very well have done without, we should also have lacked others

which we should be far more sorry to have missed.

OUR LIBRARY TABLE.

IN *Lady Belcher and her Friends* (Hurst & Blackett) the Rev. A. G. L'Estrange has given a pleasant account of a clever and genial woman, well known in society till her death only last year at the advanced age of eighty-five. Her father, an officer in the Indian Navy, was lost at sea when she was only six weeks old, and she was still very young when her mother married Capt. Heywood, of the navy, known not only by his remarkable adventures in connexion with the mutiny of the *Bounty*, but also as a distinguished officer and an accomplished and well-read man. Having an easy fortune, his house, first at Highgate and afterwards in the neighbourhood of Regent's Park, became a centre of literary, scientific and artistic, as well as naval society; and after several proposals—one, it seems, from Capt. (afterwards Sir George) Back, whose name is so closely bound up with the history of Arctic discovery—his step-daughter married Capt. (afterwards Sir Edward) Belcher, rather, we are told, in deference to Heywood's wishes than from any particular attachment on either side. Belcher, though a man of some ability and distinction as a surveyor, had the unenviable reputation of being the most unpopular man in the navy. Probably no officer who had served under him in blue water ever wished to be in that position again; and his domestic rule seems to have been as destitute of tact and temper as his professional; so that his wife, not having the fear of the Admiralty before her eyes, quitted him a few months after her marriage, and took refuge in her mother's house. Heywood was already dead, and Mrs. Heywood, who had always been opposed to the match, now declared open war with her daughter's husband. What her share in the quarrel was is not stated, but we are led to suppose that it was chiefly her fault that the breach was not healed. As it was, "an action for a judicial separation was unsuccessful, but an arrangement was made by a deed in which Capt. Belcher considerably renounced all claims upon her"; and from that time they do not seem to have met till long years afterwards, when Belcher was on his deathbed, and Lady Belcher went to see him. For the greater part of her life she lived in London. She is described as having rare talent both as a singer and a painter, and whether in England or in Italy was in familiar intercourse with the men and women known in the world of literature or art. There is thus scarcely a name distinguished during the eighty years of her life but finds some mention in these pages. Some of the anecdotes are, perhaps, old acquaintances in a new dress, and of some the accuracy might be questioned; but many have the charm of novelty as well as of raciness, and render the book eminently readable and attractive.

WE have received from Messrs. Chapman & Hall *Elisabeth of Roumania: a Study*, with Two Tales from the German of Carmen Sylva, by Mrs. Blanche Roosevelt; and from Messrs. Sampson Low & Co. *Charles I^r de Roumanie: Vingt-cinq Ans de Règne*, published at Bucharest by Ig. Haimann. These books suffer much from the excessive flattery in which their writers have chosen to indulge. In describing the King and Queen of Roumania not only as nobler and more heroic than any other occupants of a throne, past or present, but also as infinitely superior in all the talents and all the virtues to the greatest of uncrowned mortals, both authors make themselves, if not the objects of their worship, ridiculous. But the gentleman is less indiscreet than the lady. His brochure, in spite of some excrescences, gives a clear and interesting account of the sovereign he is, with good reason, proud to serve. It describes succinctly the state of affairs in Moldavia and Wallachia

before Prince Charles of Hohenzollern went in 1866 to rule over them, and the prudent government by which in the past quarter of a century he has done much to advance their political importance and the social welfare of the people. There is a great deal to be done yet before Roumania will be either as powerful or as prosperous as this anonymous panegyrist, apparently himself a Roumanian, and certainly a writer of very good French, considers that it already is; but he is able to chronicle remarkable progress, which he is only fair in attributing largely to the zeal of the German princeling who was fortunately selected to guide it. King Charles has been a wise administrator, encouraging liberal institutions and deserving the affection and respect that have secured for him a firmer hold over his people than could have been obtained by any attempts at despotism. The improvements, which were steady before 1881, when he was promoted to the rank of king, have since that year been more rapid. His successes have evidently been enhanced by his auspicious marriage with the Princess Elisabeth of Wied in 1869. This clever lady was in every way well fitted for the station she was called upon to occupy, and her services to the Roumanians as a leader of society and promoter of good works give her a higher claim to honour than the literary talents that are chiefly obtruded on the European public. The most welcome portions of Mrs. Roosevelt's 'Study' are those which record the Queen's work in promoting education, organizing useful charities, and raising the standards both of refinement and of morality among those around her. One of her first duties on arriving at Bucharest was "to arrange for Drawing Rooms, receptions, and various State functions"; and we are told that "after long and ardent counsels with prince, ministry, and social personages, it was decided to admit to the Drawing Room, &c., every lady who had not been divorced more than once." The rule appears to be somewhat sterner now, though, as Carmen Sylva's own writings show, she is more tolerant in such matters than Western queens are expected to be. Barely more than a third of Mrs. Roosevelt's book is biography or "study," and two-thirds of this might very well have been expunged. She writes like a mediæval courtier, and the praise she desires to accord is buried in extravagant compliments and fulsome talk about trifles. Yet to readers who have patience to separate the chaff from the grain the introductory chapters will furnish a pleasing picture of the impulsive lady who, hurrying downstairs, fell into the arms of a stranger when she was sixteen, and was married to him nine years afterwards, and who since then has worthily performed the trying duties that devolved upon her. To her credit it must be remembered that with Queen Elisabeth authorship is but a pastime, only regarded as such by those nearest to her. "Once, touching a volume of her poems which lay undusted on the table, she remarked laughingly, 'You see, he is proud of me and my work'—meaning the king—but look at that: I don't believe he has ever read one of my books!" Two of the numerous tales written by Carmen Sylva are here translated by Mrs. Roosevelt, and they may be taken as fair specimens of her literary skill. One, 'The Mother-in-Law,' is a history of a forced marriage, a young wife's desecration of the husband she never loved, and the Spartan sternness with which that husband's mother tries to hide from him and from the world the disgrace that has fallen on the house. It is chiefly interesting, and in this way is really interesting, as an illustration of Roumanian life and social arrangements. The other story, 'In Fetters,' is more ambitious and clever, but less satisfactory. As its hero and heroine are Germans, and the scenes shift between the Isle of Wight, Italy, and Germany, it contains none of the descriptions of society on the Danube which are the chief attraction of Carmen Sylva's

work for English readers. It is a morbid tale, purporting to be the diary of a weak-minded and selfish young man, who, having married a lady whose devotion is irksome to him, cherishes the memory of another lady from whom his mother had separated him, goes back to flirt desperately with her, and at length dies of a broken heart after the same fate has befallen her. It is above the average of amateurs' novelettes, but few besides Mrs. Roosevelt will regard it as "the work of a master-mind."

At a good opportunity we are presented with the "considerations" of that well-known local antiquary Mr. Walter Rye on the *Rights of Fishing, Shooting, and Sailing on the Norfolk Broads* (Jarrold & Sons). The reader is more inclined to agree with his conclusions, which are generally popular, in that he is studiously legal in his argument. He properly bases his argument on the tidal nature of the broads, and concedes that in some cases (such as broads only anciently connected with the tidal rivers, and inland broads) his considerations are partially or wholly inapplicable. After citing the Hundred Rolls, *temp. Edward III.*, from which much antiquarian evidence of the existence of common fishery in royal waters is adduced, he deals with 7 James I., c. 20, which recognizes public rights at Wroxham and Salhouse, and passes to the question whether "any exclusive title to land abutting on and once forming a part of a navigable river can be obtained by the lords through an Enclosure Act." He adduces many good reasons from the times of the Acts and Awards for holding the contrary. Indeed, with most of his arguments we find ourselves in agreement, though we think the payment of rates for shooting has little to do with the question, that practice having been only introduced by statute some fifteen years ago. He concludes that on navigable tidal waters the public have a right to fish "as they go," but (semble) not to moor a boat to fish from. They have no right to shoot (licensed or not) on either navigable or non-navigable waters. But an unlicensed copyholder or free tenant of the manor may shoot anything (except game) all over any broad, and in this respect the author ranks broads as commons (though he will not allow them to be so designated in the Enclosure Acts). As to sailing, intending excursionists will be cheered by learning that he thinks the right is clear, except upon inland broads. There seems no doubt that in old times wherries used the broads for tacking. Appendices and a plan are useful adjuncts to a handy little note-book.

THE new volume before us of *Chambers's Encyclopedia* confirms the idea we have always entertained of the present edition that it is a much more scholarly and satisfactory work of reference than its predecessor. Indeed, for popular use it would be difficult to surpass it. There are excellent scientific contributions by Prof. Tait, Dr. John Murray, Prof. Geikie, and others; Mr. Blackmore writes pleasantly on 'Orchard,' and also on 'Peach' and 'Pear'; Dr. Head has a learned article on numismatics; the late Mr. McLennan one on marriage; the states of the American Union are treated with unusual fulness; Mr. Besant and Prof. Hull have united to produce an admirable account of Palestine. To play the part of the devil's advocate, we may pick out a few faults. Dr. Underwood, in his notice of Motley, calls his *magnum opus* a 'History of the Dutch Republic,' and praises him for being "a partisan of progress, liberty, and humanity." This is just Motley's great defect. He judged the sixteenth century from the standpoint of a Yankee of the nineteenth, and thereby is inferior to Prescott. The article on the Moors is vague and unscientific. Mr. Ormsby's article on novels is good so far as it goes; but it breaks off abruptly. The article 'Newspapers' is excellent, but is wrong in saying Borrow was the first war correspondent. Mr. Hutton's able account of Cardinal Newman lacks a bibliog-

raphy. There are many dubious sayings in the clever article on 'Painting.' Few will agree with Mr. Hamerton that "the modern Italians go straight to nature." An Irish correspondent points out that John Mitchel died not at Cork, as stated in the 'Encyclopedia,' but at Newry. The illustrations are usually good and useful, but there is a cut of Melrose Abbey of no utility whatever and only fit for a sixpenny guide-book.

M. J. GRAND-CARTERET publishes, through the Librairie Ch. Delagrave of Paris, a volume of caricatures of Crispin, similar to his previous volume upon Bismarck. The illustrations are very good, and the book is artistically better than its predecessor, but is scarcely likely to have so considerable a sale, as the Italian statesman excites less interest than does the ex-Chancellor.

WE have on our table *The English Constitution*, by Emile Boutmy, translated by I. M. Eaden (Macmillan),—*Principles of Political Economy and Taxation*, by D. Ricardo, edited by E. C. K. Gonner (Bell),—*Editing à la Mode*, by Percy Fitzgerald (Ward & Downey),—*Hints on Memory*, by J. Copner, M.A. (Williams & Norgate),—*Rider Papers on Euclid*, Books I. and II., by R. Deakin (Macmillan),—*Problems of Poverty*, by J. A. Hobson (Methuen),—*Essays in Politics*, by C. B. R. Kent (Kegan Paul),—*The Monetary Question*, by G. M. Boissevain, translated by G. T. Warner (Macmillan),—*Cyclone Memoirs*, Part III., by J. Eliot (Calcutta, Government Printing Office),—*The Gambling Games of the Chinese in America*, by S. Culin (Philadelphia, Pennsylvania University Press),—*Baccarat Fair and Foul*, by Prof. Hoffmann (Routledge),—*Our Canine Companions in Health and Disease*, by J. W. Hill (Sonnenschein),—*A Short Dictionary of Medical Terms* (Churchill),—*Cupid and Marriage Customs*, by Cosmopolitan (Tarstow, Denver & Co.),—*The Maybrick Case: a Treatise*, by A. W. Macdougall (Baillière),—*Professional Papers of the Corps of Royal Engineers*, edited by Capt. W. A. Gale, R.E., Vol. XV. (Chatham, Mackay & Co.),—*The History of Modern Civilization* (Chapman & Hall),—*Diary of a Pilgrimage*, by J. K. Jerome (Simpkin),—*The Mystery of No. 13*, by H. Mathers (F. V. White),—*Dragon's Teeth*, by C. Graves (Dalziel Brothers),—*The Strange Friend of Tito Gil*, by P. A. de Alarcón, translated by Mrs. F. Darr (New York, Lovell & Co.),—*Hamlet*, edited by S. Wood (J. Heywood),—*The Heart of the Golden Roan*, by O. C. Auringer (Boston, U.S., Lothrop),—*Letter and Spirit*, by A. M. Richards (Boston, U.S., Cupples),—*The Church in the New Testament*, by W. F. Shaw (S.P.C.K.),—*Cathedral and University Sermons*, by C. P. Reichel, D.D. (Macmillan),—*Lessons on the Creed and the Lord's Prayer*, by F. A. Mason (S.P.C.K.),—*Jacques Merane*, by A. Mellerio (Paris, Lemerre),—*Frontiere e Nazioni Irredente*, by F. P. Ces-tarо (Rome, Roux),—*Ueber Titus Andronicus*, by Dr. M. M. Arnold Schröer (Marburg, Elwerb),—*Olivier Maillard: sa Prédication et son Temps*, by M. l'Abbé Alexandre Samouillan (Paris, Thorin),—*Der Gemüthsausdruck des Antinous*, by F. Laban (Berlin, Spemann),—*Studia Ecclesiastica: Tertullianus*, I., by Dr. J. Van der Vliet (Leyden, Brill),—*Étude et Récits sur Alfred de Musset*, by the Vicomtesse de Jauzé (Paris, Plon & Co.),—*La Forêt Enchantée, ou Tranquille et Vif-Argent*, by L. Perey (Paris, Lévy). Among New Editions we have *The Law of Wills*, by C. E. Stewart (E. Wilson),—*Theory of the Chess Openings*, by G. H. D. Gossip (W. H. Allen),—*A Houseful of Girls*, by S. Tytler (Innes & Co.),—*Kingston's The Three Commanders* (Griffith & Farran),—*Maidens of Scripture*, by M. E. Townsend (Wells Gardner),—*How to Mark your Bible*, by Mrs. S. Menzies (Partridge). Also the following Pamphlets: *H.M.S. Victory: her History and Construction*, by Capt. C. O. Browne and H. J.

Webb ('Engineer' Office),—and *The Pre-Norman Date of the Design and some of the Stonework of Oxford Cathedral*, by J. P. Harrison (Frowde).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

McRealsham's (E. D.) *Romans Dissected, a Critical Analysis of the Epistle*, cr. 8vo. 2/ cl.

Martineau's (J.) *Essays, Reviews, and Addresses*, Vol. 3, 7/6

Law.

Talbot (G. J.) and Fort's (H.) *Index of Cases Judicially Noticed (1865-1890)*, roy. 8vo. 25/ cl.

Thring's (A. T.) *The Tithe Act, 1891*, cr. 8vo. 5/ cl.

Music.

Bumpus's (J. S.) *The Organists and Composers of St. Paul's Cathedral*, 8vo. 5/

Philosophy.

Scott's (W. R.) *Introduction to Cudworth's Treatise concerning Eternal and Immutable Morality*, cr. 8vo. 3/ cl.

History and Biography.

Bell's (H. G.) *Life of Mary, Queen of Scots*, 12mo. 3/6 cl.

Bell's (J. H.) *British Folks and British India Fifty Years Ago*, 8vo. 6/ cl.

Bickersteth's (A.) *Outlines of Roman History*, cr. 8vo. 2/6 cl.

Carlyle's (T.) *French Revolution*, cr. 8vo. 2/ cl. (Minerva Library.)

Dictionary of National Biography, edited by S. L. Lee, Vol. 27, roy. 8vo. 15/ cl.

Gibbons's (H. de B.) *History of Commerce in Europe*, 3/6 cl.

O'Reilly (John Boyle), *Life of, with Poems and Speeches, by Mrs. J. B. O'Reilly*, roy. 8vo. 21/ cl.

McKerlie's (P. H.) *Galloway in Ancient and Modern Times*, cr. 8vo. 7/6 cl.

Robertson's (C. G.) *Cesar Borgia, the Stanhope Essay for 1891*, 8vo. 2/ swd.

Sopwith (Thomas), *With Excerpts from his Diary*, by B. W. Richardson, cr. 8vo. 6/ cl.

Turner's (L.) *Fifty Years on the London and North-Western Railway*, 8vo. 2/ cl.

Science.

Airy's (Sir G. B.) *Popular Astronomy*, 12mo. 4/6 cl.

Guyau's (J. M.) *Education and Heresy, a Study in Sociology*, translated by W. G. Greenstreet, cr. 8vo. 3/6 cl.

John's (B. G.) *Among the Butterflies, a Book for Young Collectors*, cr. 8vo. 2/6 cl.

King (W.) and Pope's (B. A.) *Gold, Copper, and Lead in Chota Nagpur and the Adjacent Country*, cr. 8vo. 10/ cl.

Murray's (W.) *Illustrations of the Inductive Method in Medicine*, cr. 8vo. 3/6 cl.

General Literature.

Alan's (M.) *Wednesday's Child*, cr. 8vo. 10/6 cl.

Allen's (G.) *What's Bred in the Bone*, cr. 8vo. 3/6 cl.

Behind the Veil, by Author of 'Six Months Hence,' cheap edition, 12mo. 2/ pds.

Conspirator (The), a Romance of Real Life, by Count Paul —— edited by F. Harkut, cr. 8vo. 6/ cl.

Herbert's (W.) *The World Grown Young*, cr. 8vo. 6/ cl.

Hornings (E. W.) *A Bride from the Bush*, 12mo. 2/6 cl.

Hutchinson's (J.) *Practice of Banking*, Vol. 4, 8vo. 15/ cl.

Molesworth's (Mrs.) *Sweet Content*, imp. 16mo. 6/ cl.

Russell's (D.) *Jezebel's Friends*, cr. 8vo. 2/ cl.

Satires of Cynicus, 4to. 42/ cl.

Savage's (Col. R. H.) *My Official Wife*, cr. 8vo. 2/ bds.

Swan's (A. S.) *The Ayres of Studleigh*, cr. 8vo. 2/ bds.

Warren's (P.) *Haythorne's Daughter*, 3 vols. cr. 8vo. 31/ cl.

FOREIGN.

Theology.

Caspari (C. P.): *Briefe, Abhandlungen u. Predigten aus den 2 letzten Jahrhunderten d. Kirchlichen Alterthums u. dem Anfang d. Mittelalters*, 6m.

Cédon (F. M. Th.): *Un Couvent de Religieuses Anglaises à Paris*, 4fr.

Guttmann (J.): *Das Verhältniss d. Thomas v. Aquino zum Judenthum*, 2m. 40.

Möller (W.): *Lehrbuch der Kirchengeschichte*, Vol. 2, Part 2, 6m. 50.

Wrede (W.): *Untersuchungen zum 1 Klemensbriefe*, 2m. 50.

History and Biography.

Clédat (M.): *Rutebeuf*, 2fr.

Compaïn (L.): *Etude sur Geoffroi de Vendôme*, 7fr. 50.

Deschamps (L.): *Histoire de la Question Coloniale en France*, 7fr. 50.

Haym (R.): *Das Leben Max Dunckers*, 10m.

Lenau (Sophie Löwenthal), 6m.

Mémoires du Général Baron Marbot, Vol. 2, 7fr. 50.

Reinach (J.): *Dépêches et Discours de Gambetta (1870-1)*, Vol. 2, 7fr. 50.

Geography and Travel.

Régia (P. de): *Constantinople, son Gouvernement, ses Habitants, son Présent, et son Avenir*, 3fr. 50.

Philology.

Gehring (A.): *Index Homericus*, 16m.

Hoëft (C. Th.): *France, Francia u. Franc im Rolandliede*, 2m.

Jellinek (M. H.): *Beiträge zur Erklärung der Germanischen Flexion*, 2m. 80.

Science.

Blocq (P.) et Londe (A.): *Anatomie Pathologique de la Moelle Épinière*, 4fr.

Eberhard (V.): *Zur Morphologie der Polyeder*, 8m.

General Literature.

D'Héricault (A.): *Une Reine de Théâtre*, 3fr. 50.

Kähler (M.): *Die Universitäten u. das öffentliche Leben*, 2m. 40.

THE BALLAD OF MELICERTE.

IN MEMORY OF THÉODORE DE BANVILLE.

DEATH, a light outshining life, bids heaven resume
Star by star the souls whose light made earth
divine.

Death, a night outshining day, sees burn and bloom
Flower by flower, and sun by sun, the fames that
shine
Deathless, higher than life beheld their sovereign
sign.

Dead Simonides of Ceos, late restored,
Given again of God, again by man deplored,
Shone but yestereve, a glory frail as breath.
Frail? But fame's breath quickens, kindles, keeps
in ward,

Life so sweet as this that dies and casts off death.

Mother's love, and rapture of the sea, whose womb
Brends eternal life of joy that stings like brine,
Pride of song, and joy to dare the singer's doom,
Sorrow soft as sleep and laughter bright as wine,
Flushed and filled with fragrant fire his lyric
line.

As the sea-shell utters, like a stricken chord,
Music uttering all the sea's within it stored,
Poet well-beloved, whose praise our sorrow saith,
So thy songs retain thy soul, and so record

Life so sweet as this that dies and casts off death.

Side by side we mourned at Gautier's golden tomb:
Here in spirit now I stand and mourn at thine.

Yet no breath of death strikes thence, no shadow
of gloom,

Only light more bright than gold of the inmost
mine,
Only stream of incense warm from love's own
shrine.

Not the darkling stream, the sundering Stygian
ford,

Not the harm that smiles and severs as a sword,

Not the night subduing light that perisheth,
Smite, subdue, divide from us by doom abhorred,

Life so sweet as this that dies and casts off
death.

ALGERNON CHARLES SWINBURNE.

Prince of song more sweet than honey, lyric lord,
Not thy France here only mourns a light adored,

One whose love-lit fame the world inheriteth.
Strangers too, now brethren, hail with heart's accord

Life so sweet as this that dies and casts off death.

THE HISTORICAL MANUSCRIPTS COMMISSION.

I.—THE CHARLEMONT MEMOIRS.

WHATEVER may be the justice of the frequent complaint of Irish legislators and journalists that the historical manuscripts relating to the sister isle have not hitherto received a fair share of attention in the publications sanctioned by Her Majesty's Government, there can hardly be any doubt that this objection in no way applies to the Reports of the Historical Manuscripts Commission, in which Hibernian collections have been fully represented. It would appear, however, that there still remain some of considerable importance to be described, and the present collection is possibly deserving of the somewhat unusual space devoted to the description of its contents.

The first Earl of Charlemont was a nobleman of considerable culture and experience in the active development of Irish politics during the last years of the reign of George II. and the first thirty years of that of his successor. It

may, therefore, be easily imagined that he was by no means a representative Irish peer, and in fact the voluminous correspondence printed here exhibits the cosmopolitan nature of his interests and associations in a very marked degree. Nevertheless he was undoubtedly an Irish patriot of the purest and most devoted type, even carrying his patriotism so far as to

aim at instructing his sons in their duty to their country by the compilation of political "memoirs" wherein the effects of English misgovernment are very strikingly depicted. This remarkable production forms the first section of the present appendix, and purports to be "an imperfect though authentic account of the most important events that ever happened in

Ireland." This description of the scope of the memoirs is, on the whole, just; and although the young men for whose political instruction it was specially designed may possibly have been tempted to "skip" certain constitutional digressions on the subject of the Octennial Bill and the Absentee Tax, yet there would be found one stirring theme underlying the whole work—the emancipation of the Irish Parliament by the "moral" influence of the Irish volunteers.

On such a subject as this the earl could rise at times to a certain sober eloquence. He relates how, on the occasion of the threatened invasion by the French in 1760, "the national spirit was instantly roused. From every neighbouring county great bodies of manufacturers and of peasants hastily marched with such arms as they could collect, and in the space of four-and-twenty hours Belfast was secured from insult." Following this patriotic precedent the great volunteer movement of 1779-83 was organized, accompanied by a strong conflict of opinion between its ardent promoters and the officials of the Crown as to its true motives and possible development. This controversy between the volunteer officers and the emissaries of the Castle is faithfully reported by way of speeches on both sides, in the manner of Thucydides. Thus the earl to the Viceroy: "Suppose for a moment, what I hate to suppose even for a moment, that I were to quit the command to which the kind partiality of my fellow soldiers has raised me for a high station in the new levies [the Fencibles], what must necessarily ensue? The volunteers, justly enraged at my desertion, would naturally look out for a leader of principles opposite to those by which they had been deserted. Such a leader they might find; need I dwell upon the probable consequences?"—and so on through ten pages of small print. On the whole, seeing that no fighting was to come of it, the young men must have hurried on to the "latter days of the Convention, 1783," where they would have found some exciting passages between politicians who were not "pigeon-livered" and certainly did not "lack gall."

It is almost incredible that such stuff as this should have been allotted a space of 167 pages and the place of honour in the Report. Fortunately we are not dependent entirely, in the remainder of the volume, upon Lord Charlemont's tedious though possibly accurate narrative. Other actors, men of real flesh and blood, appear upon the scene, and the result of the welcome appendix to the memoirs is a collection of letters of which the historical importance is undoubtedly very great. The art letters of John Parker from Rome are also of special interest.

The heavy character of a large portion of the text of this volume is relieved by the skill and neatness with which it has been edited. There is a useful table of contents prefixed to the memoirs, and a similar table to the correspondence noticed in the appendix or second part of the Report. There is in addition a very excellent index.

II.—THE ATHOL AND HOME MSS.

These are two fine collections, apparently more or less linked in historical scope and interest with the Hamilton Papers reviewed in these columns a few years ago. Like the last named, the present collections have been entrusted to the skilful editorship of Sir William Fraser, with the usual satisfactory results. It should be remembered, however, that the interesting collection of early charters relating to this family was printed in the now rare Sixth Report of the Commission, and the present Report may be considered as forming an appendix to the earlier publication, containing in this case the correspondence of the Murray family, which possesses a certain historical importance. There are, for instance

two or three famous episodes in connexion with which the reader will eagerly consult this correspondence. One of these is Dundee's insurrection, 1689, which, like Argyle's attempt of a few years before, receives some interesting elucidation from several papers printed here for the first time. The reader would do well to peruse this additional information carefully with the assistance of the editor's learned and exceedingly clear introduction. Another subject of general interest and frequent controversy, the Rebellion of 1745-6, might also have been looked for here. It is to be found, indeed, but is not treated at any length owing to "special circumstances" which have made it impossible to obtain access to the original papers. As the papers in question are obviously of a family nature, and have not, like so many others in private custody, been improperly removed by public officials in the past, we can scarcely complain of the injustice of this decision, however much we may be tempted to wonder at the fact.

The second collection noticed in the eighth appendix to the Twelfth Report, namely, the MSS. of the Earl of Home, contains a number of deeds and other territorial documents which will doubtless prove of interest to local antiquaries. The Douglas papers, however, are not to be found here, although several State papers and royal letters of the sixteenth century, printed in their place, possess considerable historical value. This Report, like the last, is skilfully arranged, and is prefaced by another of Sir William Fraser's masterly introductions to the family history. The volume is also indexed with desirable care and accuracy.

THE UNIQUE MAP OF THE COVERDALE BIBLE.

HAVING recently bought a fine copy of the first Coverdale with map, and remembering my astonishment after I bought the 1537 Matthews at the results of a comparison of the book with Mr. Dore's account of it in his "little tractate" called 'Old Bibles,' and hearing that he had published a second edition, enlarged and improved, I bought a copy, being curious to see what he had to say about Coverdale, expecting something quite original—and I was not disappointed.

In the preface I read, "All the statements I have made are based on most careful investigation of original copies of the books to which they refer, and I have spared no efforts to insure the utmost accuracy." This was satisfactory. I then turned to what Mr. Dore calls "Facsimile of Map in Coverdale's Bible, 1535." (When his amazing blunders about the 1537 Bible were exposed, he said he was ill at the time and could not read the proofs, and so "the slips got mixed"—which was unfortunate.) I looked at his map, rubbed my eyes, and looked, and looked again. Then I read the title afresh: "Facsimile of Map in Coverdale's Bible, 1535." "Oh!" said I, "here is some more *mixture*." Why are Archbishop Parker's arms down there, supported by the mermaid and man? What means that English inscription in italic letters about the ancient name of the land in the scroll up at the top left-hand corner? What has become of the headline, 'The description of the londe of Promes'? What means this signature, 'Bbb in Iosuah,' at bottom?" Matthew Parker was a young man of thirty-one when Coverdale's Bible was printed, and he was not consecrated Archbishop of Canterbury till 1559, twenty-four years after this Bible appeared. So will Mr. Dore explain how the archbishop's arms came to be in what he calls a "Facsimile of Map in Coverdale's Bible, 1535"?

The promoters of Coverdale's Bible must have had the gift of prophecy, and, foreseeing that Parker would be archbishop, introduced his arms by anticipation in some copies; or, more likely, Mr. Dore, of Huddersfield, Yorkshire, has got "mixed" again very badly, and it cannot be the printer's fault this time.

Only two or three maps, nearly perfect, besides my own, and three or four halves are known. There is no map in the British Museum, but an excellent facsimile. It would be very interesting, therefore, to know from which copy Mr. Dore's anachronistic facsimile was taken. Which of the noblemen possessing a Coverdale with the map and "12 $\frac{1}{2}$ x 8 in." in size has allowed Mr. Dore to make a "careful investigation of it," and to use it for his facsimiles?

Mr. Dore further says, "Size of Original 11 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in." Original what? Sheet, or page, or block, or what? Then follows another facsimile: "Title to Coverdale's Bible, 1535. (Size of Original 12 $\frac{1}{2}$ x 8 in.)" Again I ask, "Original" what? Because if page or sheet is meant it can only be true of one of these facsimiles; and if woodcut or block is meant it is not true of the other. Where is the "original" from which Mr. Dore's facsimiles of the title and the first page of Mark are taken? for he is very careful to state again, "Size of Original 12 $\frac{1}{2}$ x 8 in.," which is a very good size indeed. He must allude to some particular copy, or why so exact? for most copies of Coverdale are smaller, and only a few are as large. My copy is 12 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. There is a fine misty indefiniteness here, notwithstanding a certain appearance of correctness. Why is it?

This account of the early versions of the English Bible is "Dedicated (by permission) to his Grace the Lord Archbishop of Canterbury." It is "printed and published by Eyre and Spottiswoode, her Majesty's Printers," with the royal arms above the imprint. The title-page looks very much like a Bible title. It has "Right Rev. Christopher Wordsworth, D.D., Lord Bishop of Lincoln," right across the middle of it, and it has altogether an imposing and official look.

An unsuspecting searcher after knowledge might naturally say, "Surely here is the right book. A bishop and the Queen's printer! I will read this and become wise. I shall get to know all about Bibles." How mistaken he would be!

It is unpleasant to wade through the book because of the offensive way in which Mr. Dore habitually speaks of the early Bible translators, Reformers, and martyrs, attributing the most unworthy motives to them on every possible occasion. One wonders why, with his feelings, with his lack of knowledge, and with his puerile style, he should ever attempt to write a history of the Protestant Bible at all. To review such a book seriously or to point out the numerous errors would be a waste of time, but one gem of peculiar lustre is here extracted:—

"I also thank the Right Rev. the Lord Bishop of Salisbury, for his kind permission to avail myself of the consent of the late Right Rev. Lord Bishop of Lincoln, to have his name placed on the title-page" (italics mine).

What a strange reason for thankfulness! What a very odd reason for putting a bishop's name on a title-page! A few lines further in the preface another bishop is brought in; but it is evident that learned bishops and archbishops do not read books before allowing their names to be placed upon title-pages and dedications leaves, or they would have pointed out the impossibility of a 1535 map having Archbishop Parker's arms, even if they had not objected to the offensive remarks about the Reformers and martyrs.

ROBERT ROBERTS.

P.S.—Perhaps some readers may be interested to know that my Coverdale is a newly discovered one, and is not only large, but sound, and in excellent condition throughout. It has all the titles but the first in fine state. It is squarely folded and the margins uniform, no head-lines being touched—or nearly touched—by the binder's plough. It is quite perfect except first title and eight other leaves in various places (which have been supplied in facsimile). The map is very good, with a very

small portion in the middle mended, where it was stuck into the book.

VOLTAIRE AND ENGLAND.

British Museum, June 11, 1891.

THE two following notices of Voltaire, which I have just unearthed from the Stowe MSS., among the correspondence of James Craggs, jun., Secretary of State, seem so interesting, if unknown (and I can find no hint of them in Parton's 'Life of Voltaire'), that they are worth publishing. John Dalrymple, second Earl of Stair, in whose letters to Craggs the paragraphs appear, was ambassador to France from A.D. 1715 to 1720, and it is most likely that the intimacy here alluded to was the primary cause of the poet's visit to England in later years:—

1. "Paris, 2 April, 1719.—I hope ye' king will make my little poet y^e Author of 'Oedipus' a present, he's ye' best poet maybe ever was in France, he is just now writing an Epic Poem Henry le grand, he has read pieces of it to me y^e are most wonderfully fine."

2. "Paris ce 24 Avril, 1719.—Je vous remercie du present que le Roy veut bien faire a Arrouet je crois qu'un medaille d'or du Roy, avec une monstre d'or a repetition [sic] sera un present plus agreable que de lui donner 100 guineas."

EDWARD SCOTT.

BLIZZARD.

The Homestead, Lathom, Ormskirk, June 11, 1891.

THE directories of Lancashire, London, and elsewhere prove that *Blizzard*, *Blizard*, and *Blizzard* (all signifying *blow hard*) were English surnames before the word was applied in America to natural phenomena, and Mr. Theodore Watts has proved that even this application is but the revival of an old English use. No American can dispute facts; and in differentiating the nomenclature of storms and christening the worst storm "blizzard" we but enjoy our own again.

I regret that I cannot name for Mr. Kinahan the storm-fiend of Lancashire, but our localisms *dither*, to tremble as a leaf in the wind, and *swither*, the cold sweat of fright, seem to have some relation to his "Either," the Irish storm-demon, and all to have descended from the Norse *Jötun Aegir*—the sea tempest.

Hereabouts the Norsemen established a colony, the relics of which exist in many surnames, dug-out boats (occasionally turned up from a neighbouring mere), and place-names, such as *Eggregarthe*. This name and the term used by Miss Ingelow with such fine effect in 'The High Tide' undoubtedly come from the Norse *Jötun Aegir*:—

For lo! along the river's bed
A mighty *egyre* reared his crest,
And upre the Lindis raging sped,
It swept with thunderous noises loud;
Shaped like a curling snow-white cloud,
Or like a demon in a shroud.

Macbeth charges the witches with having command of the winds (Act IV. scene i.), and they (Act I. scene iii.), when on the blasted heath, deal out those from every quarter with the complacency of ordinary traders. It is unfortunate that the depositions taken at the trials of the Lancashire witches, and published (after revision by Sir Edward Bromley, who tried the cases) in Pott's 'Discoverie of Witches,' are not recorded verbatim or in the vernacular, as otherwise a rich store of dialectical demon-lore would have existed; but from the accounts of these and other trials in England and Scotland the names of about sixty of the witches' familiars can be gathered. They are mostly very meaningless, Rorie, Swain the Roaring Lion, and Soforse being the only ones that carry any suggestion of wind-power, though these witches are sworn to have raised storms at will, and to have flown on the backs of their familiars through the air.

I think, though I may be in error, that Mr. Kinahan's transformation of "either" or "neither" into "blizer" will not be a very easy task.

JAMES BROMLEY.

THE origin of the word *blizzard* seems hardly to be worth the learning and conjecture bestowed upon it; but with regard to the old house in the Fulham Road, to which allusion is made, is it not likely that it owes its name to the late Sir William Blizard, a noted and prominent surgeon, who died some fifty or sixty years ago, almost a nonagenarian? This gentleman was born at Barnes Elms, which is not very far from the house in question, in which he may have lived during some period of his long career.

A. D. M.

Leamington.

It is not quite clear what may have been the position of the stone inscribed "Blizzard House" on the upper story of the Brompton cottage mentioned in the communication under the above heading in the *Athenæum* of the 13th, for the cottage is described as "one-storied." However, I think it very probable that the explanation of the legend needs no profound research. In the 'London Directory' there are several Blizzards, and among their forefathers some one may well have built or lived in the cottage in question, and set his name on high on the wall, after a fashion not unknown yet. There is, to be sure, only one *z* in these names, according to the 'Directory' at least. But seeing how variable is the ordinary spelling of many names, this difficulty is nothing as compared with the improbability of a cottage having been named after the snowstorm phenomenon, as suggested by your correspondent, and that, too, at a time when the term *blizzard*, if ever an English word, had, at any rate for the time being, faded out of use. THOMAS J. EWING.

WALTER LOCKHART-SCOTT'S EPITAPH ON PETER, LORD ROBERTSON.

Lord Peter,

Who feared not God nor man nor metre.

MRS. OLIPHANT, in her biography of Laurence Oliphant, quotes the above portion of a satirical epitaph on the well-known Peter, Lord Robertson, one of the Scotch Lords of Sessions, familiarly called "paper lords."

Mrs. Oliphant's quotation is, I think, not quite accurate. The couplet was written by Walter Lockhart-Scott, Sir Walter's grandson, and was composed on the occasion of some of Lord Robertson's poems being published. The genuine version of the epitaph ran:—

Here lies the peerless, paper lord,—Lord Peter,
Who broke the laws of God and man and metre.

I remember hearing Mr. J. G. Lockhart speak of another of Walter's clever skits, which commenced somewhat as follows:—

All hail to Australia, the land that receives
Our cargoes of pickpockets, blackguards, and thieves.

F. G.

BLESSED—THE REVERSE.

I HAVE read Mr. C. A. Ward's kindly note and query, and as I assumed, perhaps too unsuspectingly, that "blessed" had its present slang meaning as far back as 1796, I feel bound to justify myself as far as I can. In the first place, Lamb's allusion seems to be so unmistakable that his remark may itself be claimed as evidence. In the next place, Mr. Farmer, in his indispensable 'Slang and its Analogues' (in this instance copying from Dr. Murray's great English dictionary), quotes the following sentence from a letter written by Windham in 1806: "As one of the happy consequences of our blessed system of printing debates, I am described to-day.....as having talked a language directly the reverse of that which I did talk" ('Speeches,' i. 77, 1812). There are ten years to account for, but the phrase may well have been in use among the dim common populations which invent such for twenty years before it gained footing with statesmen. There is more rapid promotion for slang nowadays.

J. D. C.

MELLIN DE ST. GELAIS AND THE INTRODUCTION OF THE SONNET INTO FRANCE.

The publication in your pages of several translations of St. Gelais's fine sonnet, and the reference to him by Mr. Waddington as "the first French sonneteer," have suggested to me that it may be of interest to some of your readers to have before them the evidence on which this claim, which is commonly made on behalf of St. Gelais, rests. It proceeds, no doubt, from a remark made by Joachim du Bellay in the preface to the second edition of his 'Olive' (published in 1550), that "the Italian sonnet had become French, he thought, through St. Gelais." This, it will be observed, is nothing more than a guarded expression of the writer's own belief. Let us see if it is warranted by the facts.

The earliest printed sonnets in French are, so far as I know, two of Marot's, which first appeared in Gryphius's edition of 1538, being printed, as in all subsequent editions, among the epigrams (Nos. 144 and 152). One of these (No. 144) is entitled 'Pour le May planté par les imprimeurs de Lyon devant le logis du seigneur Trioule.' Next in point of date comes one by St. Gelais. It is addressed to Herberay des Essarts on his translation of 'Amadis,' and was first printed at the beginning of that work in 1540. The 1544 edition of Marot's poems contained six new sonnets, all translated from Petrarch. In the first collected edition of St. Gelais's poems, published in 1547, there was only one sonnet—that quoted by Mr. Waddington; while in the 'Œuvres Poétiques' of Jacques Peletier, published in the same year, there appear twelve sonnets translated from Petrarch and one original one.

These facts are more or less in harmony with three contemporary statements as to the introduction of the sonnet into France. (1) Pasquier in his 'Recherches de la France' (vii. 6) says that Scève's 'Delie,' published in 1544, was written in *dixaine* and not in sonnets, because the sonnet had not yet been introduced. (This, as we have seen, is not strictly accurate.) (2) Du Bellay says that when he began to write his 'Olive' in 1546, the sonnet was still little used. (3) Sibilet in his 'Art Poétique,' published in 1548, says that the sonnet was at that time much in vogue (*fort usité*). At that time St. Gelais had printed only two sonnets, and one of these was in a volume which apparently he had suppressed almost immediately after its publication. But in those days printing was not the only method of publication. Poems were often circulated in manuscript some years before they were printed in a collected edition, and we are told that St. Gelais was especially averse to appearing in print. We must, therefore, shift our ground of inquiry, and try to find out when the earliest French sonnet was written. This is a more difficult matter.

One of Marot's sonnets can be dated approximately, the one 'Pour le May,' which is assigned by Langlet-Dufresnoy—I know not on what evidence—to 1529, but which was certainly written not later than May 1st, 1532; for Theodore de Trivulce, the governor of Lyons, to whom it is addressed, died in October of that year. In the other sonnet of Marot's which appeared in the 1538 edition mention is made of a Loyse, who not improbably is Louise of Savoy. If so, it must have been written before her death in September, 1531.

Of St. Gelais's nineteen published sonnets nine are certainly not earlier than 1544; one is later than 1533; one, as we have seen, belongs to 1540; while the remaining eight contain nothing which enables one to determine their date. It has been suggested, but without any good reason, that the sonnet which Mr. Waddington quotes was written in 1536. It may, indeed, have been written as far back as 1515, when St. Gelais was on his way home from Italy, for the mountains referred to are doubtless the Alps; but this also is pure conjecture.

Mr. Waddington says it was translated by Wyatt about 1530, but what is his authority for this statement?

On the whole, then, although it is quite possible, and even probable, considering his residence in Italy and his considerable acquaintance with Italian literature, that St. Gelais introduced the sonnet into France, the claim, such as it is, cannot apparently be proved. Indeed, the existing evidence makes in favour rather of Marot. At any rate, St. Gelais did little or nothing to spread the use of the sonnet. The merit of this belongs undoubtedly to Du Bellay, and though Pasquier is wrong in saying that by his 'Olive' he "apporta l'usage des sonnets," he might have said with perfect truth that he made the use of them common.

ARTHUR TILLEY.

INDIA OFFICE RECORDS.

SIR GEORGE BIRDWOOD has undertaken to edit for Mr. Bernard Quaritch the volume of the old East India Company's records entered in the press list of 'India Office Records,' recently published, under the title of 'Miscellaneous Court Book.' The volume was known to Mr. Thos. Rundall, who refers to it in his 'Narratives of Voyages towards the North-West' (Hakluyt Society, 1849), under the title of 'Court Miscellany Book'; and to Mr. Bolton Corney in his edition of the 'Voyage of Sir Henry Middleton' (Hakluyt Society, 1855), under the name of 'Court Miscellaneous Book.' The true title, however, is given in the Court Minutes of March 28th, 1807, as 'Register of Letters'; for this exactly indicates the contents of the volume, which consist of first-hand copies of the letters and similar documents received by or issued by the East India Company between the years 1600 and 1618. These documents number altogether 149, of which at least fifty relate to the first six years of the Company's existence, a period for which the India Office Records are otherwise particularly meagre. Ten of them are published by Mr. Bolton Corney as appendices to his 'Voyage of Sir Henry Middleton,' a work long since out of print. The volume is, therefore, of the utmost interest in connexion with the history of the East India Company. After Mr. Rundall's time it was lost to sight for many years, and Mr. Noel Sainsbury, in his 'Calendar of State Papers (East Indies) for 1513-1616,' p. 151, especially mentions it as wanting. It was unknown to Sir George Birdwood at the time of his preparation of his 'Report on the Miscellaneous "Old Records" of the East India Company,' and was only recently rediscovered by Mr. F. Danvers.

It is being published by Mr. Quaritch in uniformity with Mr. Henry Stevens's reproduction of the first volume of the 'Court Minutes of the East India Company' (1599-1603), under the title of 'The Dawn of British Trade in the East.' The "Factory Period" of the history of the East India Company extends from 1600 to 1708/9, when the two competitive East India companies were united in one, and commenced the territorial conquest of India. This century of purely trading operations may be subdivided into three well-marked periods—the first from 1600 to 1622/3, the date of the massacre of Amboyna, during which the Company pushed its trade in the East in great obscurity, without exciting the public attention by its operations till it was aroused by the massacre of Amboyna; the second from 1622/3 to 1660, the date of the "Restoration," during which period a general competition was developed in the country for a participation in the commerce of the Indies; and the third and last from 1660 to 1708/9, during which this disastrous competition was gradually restricted, and at last resulted in the amalgamation of the original "London East India Company" and "the English East India Company" in the "United Com-

pany of Merchants of England trading in the East," better known as "the Honourable East India Company."

It is the intention of Mr. Quaritch and his editor, if properly supported, to publish in a series of volumes the whole of the India Office records relating to the first period, that of the dawn of British trade in the East. It is also their hope that other publishers and editors may take up the printing of the entire body of documents relating to the two other periods of the great "Factory Period," all uniformly with Mr. Henry Stevens's publication of the first volume of the Court Minutes.

THE RIVAL ORIENTAL CONGRESSES.

MGR. DE HARLEZ writes from Louvain :—
"Allow me to state, with reference to the list of adherents published in your excellent review, that as long as the parties are at variance I will have nothing to do with the next Oriental Congress."

We are asked to print the following note from Count A. de Gubernatis to Prof. Max Müller :—

"J'ai toujours attendu et espéré de la part de M. Leitner une soumission aux décisions du Congrès de Stockholm et de Christiania. J'ai de la peine à constater que cet orientaliste éminent, dont aucun indienien ne saurait méconnaître les services rendus à la cause de la civilisation indienne dans le Pandjab, mais auquel manque évidemment le sens des convenances, s'agit définitivement pour organiser un Congrès personnel, entraînant à sa suite un bon nombre de personnes sérieuses, qui ont donné leur nom, dans l'illusion où elles étaient, qu'il travaillait à son nom et pour la cause du seul Congrès légitime et orthodoxe, celui qui devra se réunir l'année prochaine à Londres et à Oxford sous votre présidence, conformément aux vœux de l'Assemblée délibérante de Christiania. Puisque M. Leitner n'a point déposé les armes et n'est point venu faire acte de soumission aux volontés de la majorité des Orientalistes dignes de ce nom, je m'empresse de donner complète adhésion au Congrès qui s'organise sous votre présidence, et ceci en ma triple qualité de professeur de sanscrit (honorifique) de l'Institut des Etudes Supérieures à Florence, ordinaire de l'Université de Rome à partir du 1^{er} octobre, d'ancien secrétaire général du Congrès des Orientalistes à Florence, et de Président de la Société Asiatique italienne."

We are requested to say that letters of adhesion to the Congress of 1892 have been received by Prof. Max Müller and Prof. Douglas from Prof. Ignatio Guidi, Rome; Prof. Kielhorn, Göttingen; Sir Alfred Lyall; and Dr. Leopold von Schroeder, Dorpat.

Literary Gossip.

It is confidently expected that the President of the United States will issue a proclamation giving effect to the Act of Congress, so far as this country is concerned, with regard to copyright. Assurances have been given to him that, in the opinion of the present and the late law officers of the Crown, an American citizen can secure copyright in this country by simultaneous publication on both sides of the Atlantic. Both the present Attorney-General and Solicitor-General and those who held the same offices in Mr. Gladstone's administration unanimously concur in this view.

The joint petition of University and King's Colleges for a separate charter will be heard before the Privy Council next Monday, Mr. Rigby, Q.C., and Mr. Henry Cunynghame appearing as counsel for the colleges. The chief issues now remaining relate to the medical degrees and the title of the new university (if one should be proposed repeating the word "London"). The title of "Albert University" is certainly not distinctive enough. The "King's University of London" has been suggested. Another alternative is the adoption of the

historical name of Gresham, with the proviso that the present Gresham College be incorporated and its work developed in accordance with its founder's conception by means of higher professorial instruction and research in addition to the ordinary functions of teaching and examining. The Lord Mayor has, it is said, consented to be High Steward of the new university.

MR. GERALD PORTAL, C.B., who has just been appointed Consul-General at Zanzibar in succession to Sir Euan Smith, has written a narrative of his adventurous mission to Abyssinia in 1887-8, when the British Government sent him to endeavour to mediate between King Johannis and the Italians after the defeat of the latter at Dogali. Accompanied only by two Europeans and a few native servants, Mr. Portal penetrated for several hundred miles into the interior, in spite of the undisguised hostility of Ras Alala. When he reached the king's quarters he was imprisoned for a considerable time while the Great Council of Chiefs was deciding whether he and his companions should be put to death or allowed to return. The book, which will be illustrated, will be published shortly by Mr. Edward Arnold.

It is intended to suspend the issue of *Free Life* next month. During its suspension Mr. Auberon Herbert proposes to form a company for carrying it on in an enlarged form. It will remain the organ of a thoroughgoing individualism, but will contain a summary of weekly news, probably a story, and other features of interest to the general reader. All persons who are inclined to take shares in the company, or assist in its formation, are requested to apply to Mr. Auberon Herbert, Cladich, Argyllshire. At the same time a sixpenny quarterly, explaining individualistic opinions, and edited by Mr. Auberon Herbert, will be brought out. The first number is to appear in October.

CARDINAL MANNING contributes to the July number of the *Dublin Review*, which will be published in the middle of next month, a paper "On the Recent Encyclical of Leo XIII. on the Condition of Labour." Mr. W. S. Lilly writes in the same number on "The Penal Laws: an Historical Retrospect," and gives, besides the historical résumé, some reflections on the animus, the extent, and the execution of the anti-Catholic penal legislation in this country; Prof. C. de Harlez, of Louvain, has a paper "On the Age of the Psalms," *d'après* of the critical system of Prof. Maurice Vernes, of the New Sorbonne; and the Rev. Luke Rivington concludes his series of papers on Mr. Allies's "Formation of Christendom." The July number of *Merry England* will be devoted to a collection of "Letters on Subjects of the Day," by Cardinal Manning. The illustrations will include an impressionistic drawing of "A Reception at Archbishop's House," made last May by Mr. Ponsonby Staples, to whom the Cardinal has since given several sittings. A variety of signatures of the Cardinal will be shown in facsimile.

DR. CHARLES EDWARDS, who lately resigned the principalship of Aberystwith College for that of the Calvinistic Methodist College at Bala, has submitted a scheme

for remodelling the latter institution to its governing body, by whom it has been adopted. It provides that the college is to become purely theological, but is to be thrown open to both lay and lady students, without any religious restriction. Several new professorial chairs are to be established, for which purpose a sum of 20,000*l.* is to be raised, a large portion of which has already been subscribed.

THE sixth and last volume of the "Century Dictionary" is to be published, if possible, in the autumn.

By the sudden death of Mr. A. C. Ewald, of the Public Record Office, the lighter side of historical literature loses a well-known contributor. Mr. Ewald made his mark many years ago with a life of Prince Charles Edward, the young Pretender, and this was followed by a series of historical studies, the last of which, under the title of "Paper and Parchment," was quite recently published. Mr. Ewald was for many years engaged upon a valuable calendar of the French Rolls, which appeared in the Deputy Keeper's Reports.

SIR HENRY PARKES has been writing an article on "The Union of the Australias," which will appear in the *Contemporary Review*, and so will a tale entitled "The Finest Story in the World," by Mr. Kipling.

THE life of the late Mr. Ernest Jones, the democratic leader, the publication of which has for some time past been in contemplation, seems now likely to be written, and it is proposed to embody in the biography some of the poetical effusions of the deceased. The eldest son of Mr. Jones is taking an active part in the matter.

THE next volume of the "Gentleman's Magazine Library" will commence the topographical section, and will contain the local information found in the *Gentleman's Magazine* classified alphabetically under each county.

MR. H. LITTLEHALES intends to reproduce the Durham "Liber Vitæ" in facsimile by photo-lithography. The size of the reproduction will be quarto, and will consist of 129 pages. A second part, containing a short introduction, &c., will be issued separately and subsequently.

THE death is announced of Mr. E. C. Stibbs, the second-hand bookseller of New Oxford Street.

THE July number of the *Asiatic Quarterly Review* will contain a paper by the Rabbi A. Gollancz, the secretary of the Semitic Section of this year's Congress of Orientalists, on "The Dignity of Labour in the Talmud." In the same issue of the *Review* Capt. Guiraudon gives a "Report to the Congress of the Progress made in the Study of African Languages since 1883."

THE Rev. Haskett Smith writes regarding our notice of his forthcoming book, "For God and Humanity":—

"You speak of me as a member of Laurence Oliphant's community at Haifa, which you further believe to be now under my direction. In the first place, I desire to point out that there is not, and there never has really been, any 'Laurence Oliphant's community' at all, either at Haifa or elsewhere. From first to last Laurence Oliphant strongly repudiated the idea of being a founder of any community or sect. He desired to live and work for humanity at

large, and not for the addition of one more to the too numerous sects which already exist. Secondly, even if there were such a community, it would be impossible for me to be a director of it, or even to belong to it. My revered friend Laurence Oliphant came to my rescue some years ago, when I was in a condition of religious and material despondency; and he seemed in my eyes the nearest approach to an ideal Christ-like man of any one whom I had ever met. He offered me the sanctuary of his peaceful home in Syria, in order that I might fight out my spiritual conflict, away from the turmoil of opposing influences. There, the better I became acquainted with his inner life, the more I realized that his religion was a vital power to him, and that it rendered him a beautiful and noble character. I therefore felt it my duty to investigate thoroughly the principles and precepts of that religion; and, as a result, I became convinced that Laurence Oliphant had acquired a grasp of God's truth far in advance of the ordinary men of his age. At the same time, there were many of his theories and tenets which I have found myself compelled to reject, chiefly those which are generally known by the name of 'mystic.' Nor do my grateful affection and reverent devotion to the memory of my dear friend blind me to the mistake under which, as I believe, he laboured in underrating the historic claims of the Apostolic Church. Theory and tenets apart, however, there were certain salient points in Laurence Oliphant's personal character which the world, perhaps, has as yet been unable to appreciate, and which were pre-eminently those of a follower of Christ. These are the points which I have especially endeavoured to exhibit in the romance which I have written."

Mr. Smith adds:—

"I can honestly aver my humble conviction that the Church of Christ is the Divine instrument for the regeneration of humanity, and that in that Church there is no branch more pure and spiritual than the Anglican branch, to which I belong."

MR. ELKIN MATHEWS is about to publish a volume of verse by Mr. Eugene Benson, known as a painter of poetically conceived landscape and figure pictures of considerable charm of colour and refinement. The title of his book, 'From the Asolan Hills,' suggests the country where much of his life has been spent—a country associated with the name and last work of Robert Browning.

MR. FRANCIS A. KNIGHT, the author of 'By Leafy Ways,' 'Idylls of the Fields,' &c., is about to publish a volume somewhat different in character from his previous volumes. It is entitled 'Rambles of a Dominie,' and dedicated to his old pupils. It is to be published by Messrs. Wells Gardner & Co.

MR. MONCURE CONWAY has completed his 'Life of Thomas Paine,' which will be published by Messrs. G. P. Putnam's Sons in September.

MR. WORTHINGTON FORD, of Brooklyn, New York, has edited the wills of the Washington family, beginning with that of Col. John, the immigrant, and including that of the President. The volume will shortly appear.

THE July number of the *Law Quarterly Review* will include articles on Vagliano's case, by Judge Chalmers; 'Title to Chattels by Possession,' by J. F. Clerk; 'Marital Authority' (reviewing the Jackson case), by E. Manson; 'The Waste of Judicial Power,' by Thomas Snow; 'The Legal Restrictions on

Gifts to Charity,' by L. S. Bristowe; and a note on the Bering Sea Question, by T. B. Browning (Toronto).

ADVICES from Iceland bring news of the death, at the age of eighty-three, of Dr. Pjetur Pjetursson, formerly Bishop of Iceland, and one of those who have been most active in the revival of Icelandic literature. He was made bishop in 1866 and resigned his see a few years ago.

VIENNA, which boasts already of a flourishing Goethe-Gesellschaft, is also to have ere long a Goethe monument. At any rate, thanks to the exertions of the society, the city of Vienna has just granted an excellent site for the monument, and the committee has now only to agree on the artist to whom the work is to be confided.

BERLIN papers announce that Prof. Ernst Curtius will deliver an oration in honour of the late Count Moltke on the occasion of the Leibniz anniversary, to be celebrated by the Academy of Sciences at the beginning of July.

THE death is announced of the greatest publisher on the Continent, M. Calmann Lévy, of Paris, who died suddenly last week, in the seventy-third year of his age. He had three sons associated with him in his publishing business.

In our number for July 4th we hope to publish a series of articles on the continental literature of the last twelve months. The articles include Belgium, by MM. É. de Laveleye and P. Frederiq; Bohemia, by M. Cermák; Denmark, by M. Petersen; France, by M. J. Reinach; Germany, by Hofrat Zimmermann; Greece, by Prof. Lambros; Holland, by Miss van Campen; Italy, by Commendatore Bonghi; Norway, by M. Jæger; Poland, by Dr. Belcikowski; Russia, by M. Milyukov; Spain, by Don J. F. Riaño; and Sweden, by Miss Wærn.

THE Parliamentary Papers issued during the last few days of the most general interest to our readers are Historical Manuscripts Commission, Twelfth Report, Appendix: Part X., Charlemont Manuscripts (1s. 11d.); Part VIII., Manuscripts of the Duke of Athol and of the Earl of Home (1s.) (see pp. 828-9); and Mr. Hofmeyr's Report on his Mission to Pretoria in Connexion with the Swaziland Convention (1d.).

SCIENCE

Physiological Botany. By G. L. Goodale, Professor of Botany in Harvard University. (Macmillan & Co.)

THIS, the second volume of the great American 'Text-Book of Botany' designed by the late Prof. Asa Gray, is an admirable introduction to the study of the histology and physiology of phanerogamic plants, planned on a somewhat old-fashioned system, perhaps, but useful even in that aspect as a protest against the extreme transcendentalism which mars some of the new-fashioned German text-books.

Those who look for an enormous mass of detailed information as a measure of the usefulness of a text-book will be disappointed in the present case, for the principal feature of the work is that the information is selected and well put. It

is essentially a book for the student in a middle stage, and deals with outlines in a manner which represents the outcome of thoughtful writing on the part of an excellent and experienced teacher. The critic may be disposed to find fault with some of the sections as touching the subject too lightly; but there are singularly few real errors of commission, and even the severest reader will be disposed to forgive most of the omissions. It is natural to turn to the author's treatment of certain parts of physiological botany, as affording indications of his way of viewing things, and perhaps most people would examine the paragraphs on protoplasm with such an idea before them. The general opinion will possibly be that Prof. Goodale has dealt with this subject too superficially—too much in outline; and yet we are not at all sure that he has not taken the right departure in limiting his remarks on this much described and discussed substance or structure in the way he has done. We must confess to some surprise, however, at not being able to find any reference to Worts-mann's beautiful results as to the action of light and gravitation on the protoplasm of heliotropically and geotropically curving cells and hyphae.

Perhaps the most striking omissions in the book are those in regard to the ascent of the crude sap, as it is called, in trees and tall plants. The whole subject of the transpiration current is touched with a timid hand, and statements from text-books and journals are quoted without criticism. We venture to suggest that the author should at least have given his opinion upon the theory of ascent of water propounded by Godlewski. He quotes Boehm and Herbert Spencer, but we find no references to the much more valuable contributions of Elfving and Hartig and others.

Another crucial test of such a text-book as that before us is the treatment of the subject of the sources of nitrogenous material in the plant; and here again we find unexpected shortcomings in a work published in 1890. These and similar omissions suggest that, although the title-page bears the impress of last year, and the volume is announced as a sixth edition, the present edition is only a reprint of an older one—a suggestion borne out by the date (1885) appended to the preface. If this is the case, it is a pity the author did not make the fact clear, and still more is it to be deplored that he has not brought the work up to date, because his treatment of the subject so far as he goes shows powers of no mean order, as we have already indicated.

The printing and general get-up of the book are excellent, and there are two very useful appendices to the text—a glossarial index, and a series of suggestions for studies in histology and physiology. Taking it altogether, we feel confident in recommending the book as a capital introduction to the study of the physiology of plants.

The Library Map of London and its Suburbs, which Mr. Stanford has published, may be highly commended. In twenty-four sheets it gives a very clear delineation of the streets of inner London and the roads and lanes of its fast-spreading suburbs. The sheets are of very convenient size, the engraving is good, and a

capital index is provided. The whole forms a publication of sterling value that will be most useful to cockneys and to visitors to London.

A Treatise on Map Projections, by C. L. H. Max Jurisch (Cape Town, Michaelis), confines itself to the more popular projections, and cannot, therefore, compare with the more comprehensive works by Germain, Tissot, Craig, Gretschel, Hammer, and others, which have been published in France, Germany, and America; but it will, perhaps, for that very reason, prove more acceptable to ordinary map compilers and surveyors. The principles of each projection are clearly explained, so as to satisfy the mathematician, whilst the tables appended answer every practical requirement.

ASTRONOMICAL NOTES.

MR. A. STANLEY WILLIAMS, F.R.A.S., of Burgess Hill, Sussex, has discovered three delicate but distinct markings in the equatorial region of Saturn. The first and third of these are round bright spots, somewhat brighter than the surrounding white equatorial zone; the second is a smaller dark marking on the equatorial edge of the shaded belt which forms the southern boundary of the white zone.

Another small planet, No. 311, was discovered by M. Charlois at Nice on the night of the 11th inst.

We regret to notice the death, on the 23rd inst., in the sixty-third year of his age, of Mr. Norman Robert Pogson, Director during the last thirty years of the Madras Observatory, previously to which he had held an appointment at the Radcliffe Observatory, Oxford.

The volume of *Observations made at the United States Naval Observatory*, Washington, during the year 1885 has recently been published. The meridian observations include, as usual, those of the sun, moon, and planets; besides which a catalogue of 1,063 miscellaneous stars was observed, it being deemed unnecessary to re-observe fundamental stars except for the determination of clock and instrumental error. The great equatorial was applied especially to observations of the satellites of Saturn and of double stars; the smaller equatorial to those of small planets and comets. More than half the volume consists of the three appendixes, which have been long since printed and distributed in advance, the first being Lieut. Winterhalter's report on the International Astrophotographic Congress held at Paris in 1887, with an account of his visit in that year to several European observatories and other institutions.

An eleventh number of the *Publications of the Cincinnati Observatory* has recently been issued by the director, Dr. J. G. Porter. It contains a series of charts and micrometrical measures (with a catalogue of the resulting positions) of nebulae. The observations were made with the 11-inch refractor in the years 1884, 1885, and 1886, and the number of nebulae in the catalogue amounts to 105, by far the greater part of them considerably to the south of the equator.

EXPLORATION IN EASTERN EGYPT.

THE following notes have been received from Mr. Foyer at Bir Khashab, lat. 24° 18' 51", long. 34° 2' 15". They are dated Easter Eve (March 28th, 1891). A great disappointment had just befallen the writer. His English letters and telegrams had reached a well within one mile of his encampment; but instead of being brought to him, they had been conveyed on a mistaken track in a wrong direction:—

"While we were marching along the seaward flank of the tall peaks to the west of Berenice we made some attempts to climb them, but we always retired baffled.... Notably there was a beautiful leopard granite, the hornblende in which, set in yellow ground, resembled the round spots in a leopard's skin. This at Hamata forms a smooth, even, polished sloping bed to a watercourse, and is unique in nature's decoration. But in following the course of

the Wadi Jemāl with its relatively fine trees we found it curved round the northern end of the range, and then under the name of Hellus formed a broad road sloping up the length of the hills. This valley lies just behind the eastern and highest line of peaks, nor is there throughout its length any exit eastward. Up this we rode, and were soon aware, from the boulders strewn only plentifully in the bed, that we should find not one but many colours of the porphyry we expected. Along our way were many acacia Siyāl, or torrent acacia, which are farmed more or less wastefully by the Ash'abāb dwellers, little camps of whom we found at intervals. This tribe, who dwell not only in ravines, but in creeks by the sea as fishermen, speak a dialect of Arabic and have little intercourse with the Bishārī, who speak Rota'ana—a language to which Col. Chermiside first called my attention some years ago, and of which I hope to learn more. The Ash'abāb mark their camels thus, Y, indicating a ravine; and the distinction of tribes is chiefly, if not solely, of value to indicate the ownership of camels. Intermarriages between Arabic-speaking tribes are much encouraged. But a woman who marries out of her tribe keeps her own mark on her camels and their offspring. That which much affects a tribe affects it through its camels, and so far are tribal distinctions of importance. Their political value has, perhaps, been over-estimated.

"The Siyāl trees are so important in Abade life that they merit a few words. Riding up the valley, all were hacked to pieces; sometimes every bough lay leafless on the ground, and the gnarled trunks stood naked, bleeding a red gum. Elsewhere stood trees fairly preserved. Everywhere were long white poles with hooked ends, the bark and thorns carefully stripped off. These are the shepherds' hooks so often seen in Scriptural pictures.... They are used for pulling down the branches, and shaking off the small green leaves. A child takes up a crook and goes to a tree, quickly followed by his half-dozen sheep and goats. For them he shakes the trees until no more leaves will fall, and the sheep pick them up from between the stones.

"For camels this is not enough. The boughs must be cut down that the camel may eat them with that contemplative caution which is a chief characteristic. A traveller halting at sunset is soon up a tree with his axe. The dead boughs later on are burnt for charcoal and exchanged for wheat at the Rif, a term applied to the river bank, as it is to the north coast of Africa, whence came the first Ruffians. There has doubtless been much immigration from the West, and El Gharbāwī is not an uncommon agnomen.

"But the traveller may not always chop as he pleases, and nearing the source of Hellus my companion picked up and carried across his saddle one of the shepherds' crooks. Presently the trees were one and all hacked out of all tree semblance. No twig remained. Further on a line was drawn across the path—a mere scrape of the hand in the soft sand. This was the boundary between two families, whose farming differed. Secure at the summit of his mountain, here lived an old patriarch, who had been blessed with a numerous family. His policy was to let all his trees grow to their fullest size. A white-bearded old man and very pleasant, but, O! so tedious in his courtesy. His fine spreading trees were doubly pleasant after the devastation below, where the family had said to themselves, 'If the greybeard won't use his own trees he shall have no temptation to cut ours.'

"The courtesy of these people is gushing and excessive in words. At first I gladly stopped for a chat with any one who walked sedately up across our path. But after a sit-down encounter with an old lady who had lost many teeth, and who spoke indistinctly, I gave up the practice, and sat moodily under a tree while my companion ascertained where lay the water supply.

"I remember among the wild Highlanders of Western Baluchistan that a meeting between my party and another sometimes caused a delay of literally a quarter of an hour, while they were asking each other how they did; and it was pleasant to have those old days recalled. But it stopped progress. Here was such affectation of manner, such drawing, such languishing. On the stage it would be thought caricature. 'How are you? How do you do? Are you quite well? Are all your people quite well? What is the news? We have heard none.' Here a Baluch would say, 'No news but that of your health.' 'And where is the water, did you say?' 'Oh, yes, and how are you? And this person, you say, is—. Dear me, how charming!'

"Here we might not cut trees, and my companion, who had been a loud critic on the wastefulness below, might now be seen sitting in strained attitude, and engaged in the contemplation of enlarged possibilities. A crook in each hand bent down a sturdy bough. The camels interrupted a leisurely consumption by frequent quarrels which an impotent vituperation could not appease.

"The source of Hellus is 4,500 feet above the sea,

and after a climb over peaks of black porphyry we looked down a sheer cliff of about 3,000 feet. The sea and the plain lay all spread out like a map before us.

"Here were peaks of black slateblue, a delicate pale green and chocolate brown porphyries—none of the imperial red which Mr. Brindley is now working further north. This last is the *rosso antico*. And if it marked the legitimacy of emperors that they were born in a chamber of the palace lined with this stone—porphyrogeniti as compared with the offspring of concubinage—then this stone has a grounded reputation. But it seemed to an eye accustomed to the more refined colouring of the last twenty years that the pale blue and tender green would soon rival in public favour the somewhat full-blooded *rosso antico*. These porphyries are very handsome stones, and they rear their heads in regal silence over a wide expanse of sea and hill.

"These hills did not escape the notice of the Romans, as I judge from the number of *graffiti*, which I would rather call grotesques, cut on the rocks near. The Arabs always say their children make these grotesques. And I think they do make rude yet not artless drawings of camels and ibex. But cows with the horns of Egyptian sculpture and a man with a bow I trace to European idleness. M. Golenischeff, the Russian archaeologist, gave me at Assuan a copy of his paper on Berenice and his journey there. He gives a page of these grotesques, but comes to no conclusion as to their origin.

"We clambered over the west wall of the Hellus valley and down a ravine steep, rugged, and not without danger, and called, oddly enough, by the disquisitely expressive name Helgeit. Thence we rode west and are now examining a curious breccia, which, I think, any one will recognize by the name of pistachio breccia. Light yellowish-green blocks are imbedded in a dark green matrix sometimes interspersed with blocks of Indian red. The effect is very pleasing."

SOCIETIES.

ROYAL.—June 18.—Sir W. Thomson, President, in the chair.—Prof. D. J. Cunningham, Prof. P. F. Frankland, and Mr. W. N. Shaw were admitted into the Society.—The following papers were read: 'Results of Hemisection of the Spinal Cord in Monkeys,' by Dr. F. W. Mott, 'The Origin and Progressive Motions of Cyclones in the Western India Region,' by Mr. W. L. Dallas, 'Note on the Density of Alloys of Nickel and Iron,' by Dr. J. Hopkinson, 'An Apparatus for testing the Sensitiveness of Safety Lamps,' by Prof. F. Clowes, 'On the Forces, Stresses, and Fluxes of Energy in the Electromagnetic Field,' by Mr. O. Heaviside, 'Comparison of Simultaneous Magnetic Disturbances at several Observatories, and Determination of the Values of the Gaussian Functions for those Observatories,' by Prof. W. G. Adams, 'On the Measurement of the Heat produced by compressing Liquids and Solids,' by the late Prof. C. J. Burton and Mr. W. Marshall, 'On the Changes evoked in the Circulation and Respiration by Electrical Excitation of the Floor of the Fourth Ventricle,' by Mr. W. Spencer, 'Contributions to the Chemistry of Chlorophyll,' No. IV., by Mr. E. Schunck, and 'On some Histological Features and Physiological Properties of the Post-esophageal Nerve Cord of the Crustacea,' by Mr. W. B. Hardy.

SOCIETY OF ANTIQUARIES.—June 18.—Dr. J. Evans, President, and afterwards Mr. A. W. Franks, V.P., in the chair.—Mr. W. H. St. John Hope, by permission of the Mayor and Corporation of Newcastle, exhibited a fine fifteenth century state sword mounted in silver gilt, belonging to that city. The lockets of the scabbard, also of silver gilt, are of eighteenth century date.—Prof. J. Ferguson read some bibliographical notes on Polydore Vergil's 'History of Inventions.'—Mr. Franks exhibited three Chinese rolls with painted Buddhist legends and representations, and two fine English embroidered hangings of the sixteenth century.—The Hon. H. A. Dillon read a paper on Calais and the Pale, in which he gave an account of the town and surrounding English territory in 1558, just before the loss of that possession. About one hundred houses, or sites of houses, were identified, and the chief farms, forts, roads, and waterways of the Pale were noted, and, as far as possible, identified with the modern French map. The arms of the town and the Staple were also referred to, showing that the usually accepted arms of the English occupation period were not those actually in use. The paper was illustrated with maps and plans, and Dr. Freshfield kindly lent some photographs of the older portions of the existing town, which views, he remarked, had been taken under great difficulties.

ZOOLOGICAL.—June 16.—Dr. St. G. Mivart, V.P., in the chair.—Mr. H. A. Bryden exhibited an abnormal pair of horns of a cow eland obtained in the North

Kalahari, and made remarks on the structure of the feet of the Lechée antelope.—Mr. H. Saunders exhibited and made remarks on a nearly white skin of a tiger obtained in Northern India by Major D. Robinson. Mr. Saunders also exhibited specimens of the eggs of a gull (*Larus maculipennis*) and of a tern (*Sterna trudeaui*) from Argentina.—Mr. Sclater read an extract from a letter received from Dr. Bolau describing two sea-eagles living in the Zoological Garden, Hamburg, and considered to be referable to Steller's sea-eagle (*Haliaëtus pelagicus*). One of these, received from Corea, Mr. Sclater pointed out, probably belonged to the species described in the Society's *Proceedings* by Taczanowski as *Haliaëtus branickii*.—Dr. R. B. Sharpe gave a short account of the proceedings of the International Ornithological Congress recently held at Buda-Pesth.—Papers were read: by Mr. G. A. Boulenger, on 'Our Knowledge of the Races of *Rana esculenta* and their Geographical Distribution'; Mr. Boulenger proposed to recognize four forms of this widely spread species of frog, and pointed out the characters upon which these races were based and the areas which they occupy,—by Mr. O. Thomas, on various species of ungulates, notes he had made during a recent examination of the specimens of this group of mammals in the British Museum,—by Mr. E. A. Smith, on a large collection of marine shells from Aden; to this were added some remarks upon the relationship of the molluscan fauna of the Red Sea with that of the Mediterranean,—by Mr. Smith, on some new species of shells, based on examples obtained during the Challenger Expedition,—by Mr. H. A. Bryden, on the present distribution of the giraffe south of the Zambesi,—from Messrs. Mole and Urich, on some of the reptiles of Trinidad, of which they had transmitted living examples to the Society's menagerie,—by Mr. F. E. Beddard, upon the anatomy of *Hapalemur griseus*, made during a recent examination of two specimens of this lemur,—and by Mr. E. B. Poulton, on an example of protective mimicry discovered by Mr. W. L. Sclater in British Guiana. This was an immature form of an unknown species of homopterous insect of the family Membracidae, which mimics the Cooshie ant (*Ecdoma cephalotes*).—This meeting closed the present session. The next session will commence in November.

METEOROLOGICAL.—June 17.—Mr. B. Latham, President, in the chair.—Messrs. J. J. Colman, E. B. Duhoff-Gordon, G. E. Leon, T. de C. Meade, and F. Russell were elected Fellows.—Mr. A. J. Hands gave an account of a curious case of damage by lightning to a church at Needwood, Staffordshire, on April 5th, 1891.—Mr. W. Ellis read a paper 'On the Mean Temperature of the Air at the Royal Observatory, Greenwich, as deduced from the Photographic Records for the Forty Years from 1849 to 1888,' and also gave some account of the way in which, at different times, Greenwich mean temperatures have been formed. He also read a paper 'On the Comparison of Thermometrical Observations made in a Stevenson Screen with Corresponding Observations made on the Revolving Stand at the Royal Observatory, Greenwich.'—Mr. W. F. Stanley exhibited and described his 'Phonometer,' which is really a new form of chronograph designed for the purpose of ascertaining the distance of a gun from observations of the flash and report of its discharge, by the difference of time that light and sound take in reaching the observer. The instrument can also be used for measuring the distance of lightning by timing the interval between the flash and the report of the thunder.—A paper was read by Mr. A. B. MacDowall 'On some Suggestions bearing on Weather Prediction.'

HISTORICAL.—June 18.—Mr. H. E. Malden in the chair.—A paper was read by Mr. H. Haines 'On France and Cromwell,' with the object of showing that the great Protector, with the destinies of Europe in his hands, deliberately avoided the doubtful issue of a French war, which must have imperilled his dynasty. This interested statesmanship, however, was the source of still graver dangers to England in the future.—The paper was followed by an animated discussion.

HELLENIC.—June 22.—Annual Meeting.—Prof. Jebb, President, in the chair.—The following report was read by the Secretary on behalf of the Council:—Two parts of the *Journal* have been published as usual, and there has been no lack of good articles in various departments of Hellenic study. The general meetings have been as well attended as in previous years, and interesting communications have been made and discussed. The British School at Athens has again had a successful season, its chief work having been the continuation of the important excavations at Megalopolis, which have excited so much interest from the light they have thrown upon the vexed question of the Greek theatre. It is hoped that the final results of the

excavation may be published in the next volume of the *Journal of Hellenic Studies*. The Council renewed last autumn for a term of three years the grant of 100l. which has been made annually to the School since it was opened. The only other enterprise in which the Society has been called upon to assist during the past year is that exploration of Asia Minor so honourably associated with the name of Prof. W. M. Ramsay. Towards the expenses of a new expedition, upon which Prof. Ramsay started early in May, and was followed a month later by Mr. D. G. Hogarth and Mr. J. A. R. Munro, the Council contributed 50l. Unhappily, Prof. Ramsay has been struck down by fever and obliged to return to England. But his companions will carry out as far as possible the programme of research, mainly in the region of the Anti-taurus. In the course of last autumn it was suggested that the Society should undertake the collection and management of a series of lantern slides in Greek archaeology which might be lent to those lecturing on the subject. The proposal was at once agreed to, and a committee appointed to carry out the scheme in detail. The collection already amounts to some 400 slides, of which nearly 300 have been contributed by Miss Harrison and Mr. Dyer. The conditions under which the slides are to be lent have already been stated in a circular issued to members with the last number of the *Journal*. Applications for slides should be addressed to the sub-librarian, at 22, Albemarle Street. The ordinary receipts during the year have been 898l., as compared with 746l. last year. The subscriptions have increased 53l., and the receipts from libraries and for back volumes 23l. The receipts from life subscriptions show an increase of 32l., and in respect of arrears the increase has been 13l. The receipts from dividends are slightly increased. Life subscriptions to the amount of 32l. have come in since the date of this investment. The advance made some years ago towards the cost of reproducing the Laurentian MS. of Sophocles has been entirely repaid, leaving a balance of 37l. to the credit of the Society in respect of this undertaking. The total ordinary expenditure has been 598l. as against 536l. The financial year, which began with a balance at the bankers' of 150l. 19s., closes with an effective balance in favour of the Society of 254l. 12s. This balance remains after making allowance for the grant of 100l. to the School at Athens and of 50l. to the Asia Minor Exploration Fund. There were on May 31st arrears amounting to 165l., of which 20l. have been since received. Since the last annual meeting 49 members have been elected. On the other hand, by death or resignation the Society has lost 28, showing a net increase of 21. The present total of members (including 20 honorary members) is 693. To the subscribers 8 libraries have been added, bringing the total to 101. On the whole, the Council feel that the Society may fairly congratulate itself upon the progress made since the last report.—In moving the adoption of the report, Prof. Jebb took occasion to summarize the chief discoveries of the year in various departments of Hellenic study. Particular reference was made to the excavations carried on by the British School at Megalopolis, to the discovery of the treatise on the 'Constitution of Athens,' to the publication of the first two volumes of Mr. Freeman's monumental 'History of Sicily,' and to the prospective excavation of Delphi by the French School at Athens.—The adoption of the report was seconded by Dr. Waldstein, who spoke warmly of the work done by the Hellenic Society, especially in support of the School at Athens, and in the name of the American School gave his hearty good wishes for the success of the French excavation of Delphi.—The report was adopted.—Mr. E. Gardner spoke of the great debt that the School owed to the Hellenic Society, and made some reference to the excavations at Megalopolis, asking his hearers to suspend judgment until the results were finally published.—Prof. Jebb was re-elected President; Mr. Colvin, Mr. E. A. Freeman, Prof. Gardner, Sir W. Gregory, the Provost of Oriel, Mr. A. S. Murray, Mr. W. L. Newman, Sir C. Newton, Mr. F. C. Penrose, Prof. Sayce, Mr. M. Thompson, Rev. H. F. Tozer, and Prof. Tyrrell were elected or re-elected Vice-Presidents; Mr. L. Dyer, Mr. R. Ellis, Dr. Freshfield, Miss J. Harrison, Mr. W. R. Paton, and the President of Magdalen College, Oxford, were elected to vacancies on the Council.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 8j.—The Yoruba Country, West Africa, 'Mr. A. M. Milner'; 'Journey through Gazaland with Gungunham's Envoy,' Mr. J. Doyle.

TUES. Entomological, 7.

THURS. Archaeological Institute, 4.—'Pola and Aquileia,' Prof. B. Lewis; 'The Episcopal Seal of Carlisle,' Mrs. Ware; 'Notes on Rude Implements from the North Downs,' Mr. F. C. J. Sparke.

FRI. United Service Institution, 3.—'The Storage of Smokeless Powders on board Her Majesty's Ships,' Prof. V. B. Lewis.

— Geologists' Association, 3.—'Geology of the Country between Bridlington and Whitby, the District to be visited during the Long Excursion,' Rev. Prof. J. F. Blak.

Science Gossip.

MESSRS. GURNEY & JACKSON are reprinting from 'Henfrey's Elementary Course of Botany' the section on Cryptogamia by Mr. A. W. Bennett, which has been revised and amplified by its author.

MESSRS. PERCIVAL & CO. are going to reprint the two medical tracts Marat wrote when he was practising in Soho.

THE death is announced of Prof. Weber, of Göttingen, the celebrated physicist, and the last survivor of the little knot of Liberals who were turned out of their professorships by King Ernest. He was born in 1802, and made his reputation as early as 1825 by his 'Theory of Modulations,' which he published at Leipzig. Soon after his ejection from his professorship he began to occupy himself with magnetism, and he not only gave a new impulse to the study of electricity in Germany, but he became one of the first authorities on the subject in Europe. He was restored to his chair at Göttingen in 1849, and he resided there for the remainder of his life. He was elected a *correspondant* of the Institut in 1865.

It is to be hoped that M. de Beaurepaire, the Procureur-Général of the French Republic, in preparing a biography of his grandfather, may give us, more fully than M. de Coubertin ('Universités Transatlantiques'), the Chevalier's experiences in trying to found a French Academy of Science and Art in America. The statesmen of France and America were interested in this scheme, and in June, 1786, the Chevalier Quesnay de Beaurepaire witnessed the laying of the corner-stone of the Academy in Richmond, Virginia. The French Revolution ended the plan. The Academy was turned into a theatre, and, being burnt when the Governor was in it and seventy others perished, became the present Monumental Church. Washington was interested in the plan, and hoped to found a university at the Federal capital. According to M. Dupont de Nemours, writing in 1800, Washington wished the edifice to equal the Capitol in splendour and to be called "the People's Palace." It was to have four faculties—of medicine, mines, sciences, law and politics. Washington bequeathed the fifty shares of Potomac Company stock, accepted from Virginia only for public uses, to be invested until an adequate sum for the object could be obtained, "of which I have not the smallest doubt, before many years pass away." Ninety-two years, however, have failed to fulfil the first President's hope. What has been done with the fund? On this Mr. Worthington Ford's tenth volume of the 'Writings of Washington' sheds no more light than was given by Sparks—none at all.

FINE ARTS

ROYAL SOCIETY of PAINTERS in WATER COLOURS.—The ONE HUNDRED and FIFTEENTH EXHIBITION is NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s.

ALFRED D. FRIPP, R.W.S., Secretary.

HOLMAN HUNT'S NEW PICTURE, 'MAY MORNING on MAGDALEN TOWER, OXFORD.'—GAINSBOROUGH GALLERY, 25, Old Bond Street, W.—Open daily, 10 till 6. Admission, 1s.

HANOVER GALLERY, 47, New Bond Street, W.—EXHIBITION of WATER COLOURS.—The works of the late Sir J. M. W. Turner, the Duchess of Albany; also Works by Horace Vernet, Troyon, Diaz, Daubigny, Isabey, Cazin, Rousseau, Madrazo, Courbet, Millet, &c.

La Collection Spitzer. Tome Deuxième. (Davis.)

THE second instalment of this magnificent work is, like the first, replete with beautiful engravings, cuts of many sorts, etchings, and plates printed, gilt, and coloured with admirable skill and taste, and made more valuable by the essays supplied by M. C. Popelin on painted enamels; on

the ceramics of St. Porchaire, by M. E. Bonnaffé; on Palissy ware, by M. É. Molinier; on iron work, by M. H. D'Allemagne; and on leather work, by M. A. Darcet. Madame Spitzer has determined to carry on the great work which her husband commenced. It is such a book that even the Rue St. Benoit itself never produced a better.

The essays are each designed to supply a brief history of the craft in question, and descriptions of the processes employed in it. M. D'Allemagne does not omit to sketch the history of those choice specimens of ironwork in which, especially as regards the chisel, French mediæval artisans have never been surpassed. Adam Kraft himself was not a sounder designer nor a more skilful workman than the best of the Frenchmen, who produced some of the graceful and richly decorated lock-fronts "en fer ciselé et repercé" of the fifteenth century. Of course the Collection Spitzer possesses nothing to be compared with the lovely grille of hammered iron attached to the tomb of Queen Eleanor at Westminster—a work not later than 1300, and beyond all challenge the finest specimen of its age and character. But not even Cluny, much less the British and South Kensington Museums, has a more complete series of characteristic instances of decorative iron of later dates. These comparatively small specimens represent the craftsmanship in iron (apart from armour) of France, Germany, Italy, and, to a certain extent, that of Spain and England. The chronology is fortunately shown in numerous French examples, which date from the early part of the fifteenth century and extend to the eighteenth century. Specimens in this metal older than No. 1, 'Serrure de Coffre en forme de Triptyque,' and No. 2, a similar object, the mouldings in which mark the transition from the Decorated to the Flamboyant style, are, of course, much rarer than are even more ancient works in more valuable materials.

"Les Cuiris" consist of a much larger number of examples of *cuir bouilli* than, so far as we know, any public museum, except that in Bloomsbury, can produce. Considering the extreme durability of the material, its small intrinsic value, which saved these relics from destruction, and the immense numbers of examples which must have been in use all over the Continent during many centuries, it is remarkable that they are not much more frequently met with. That *cuir bouilli* lent itself to stamping as well as to engraving, and that thousands of coffrets of this material were stamped all alike, is a fact which the thick-and-thin admirers of the mediæval craftsman fail to recognize. The truth is that ancient workmen used all the mechanical aids they could command. The Collection Spitzer abounds in fine instances "en cuir noir estampé et gravé." The same is true of iron manufacture, and it is especially true of a very interesting craft to which we now come.

A curious instance, although, of course, relatively a late one, of the union of craft *per se* and a mechanical process, is afforded by what is now called the "faïence de St. Porchaire," better, but incorrectly, known to English readers as Oiron ware, or Henri

Deux ware. Although not quite so rare as it was formerly supposed to be (additional specimens having turned up unexpectedly), the Collection Spitzer is eminent in the realm of *bric-a-brac* because it comprises not fewer than seven pieces of this once mysterious ware, while many rich nations own not even one.

It had long been known that these examples came from one locality only—that is, long for a ware which did not begin to be studied till about fifty years ago. It was soon observed that a process, well known since the Middle Ages, of impressing—as in floor tiles—unbaked clay with a stamp, and filling in or "inrusting" the matrix thus formed with another clay, had been employed for this ware. Bookbinders' stamps, or "roulettes de bois ou de métal gravé," were used to make the matrices, and this not very artistic process was continued over the surface of the still soft utensil. Step by step its history was unravelled, till at last we know that neither Henri II., Diane of Poitiers, Ascanio the pupil of Cellini, the Seigneur d'Oiron, nor Hélène de Hangest, had the right to be called the patron of the "faïences de St. Porchaire." St. Porchaire is a little place in Poitou, four kilomètres from Bressuire, in the region where many of the specimens have been found. It was long renowned for potteries; the name of André Combault, "potier," is recorded in 1478, and in 1552 Charles Estienne, in his 'Guide des Chemins de France,' wrote "Saint-Porche, beaux-pots de terre." The neighbourhood was for ceramics what Limoges from time immemorial had been for "l'émaillerie." At the present time St. Porchaire turns out nothing better than the coarsest pottery; but in the middle of the sixteenth century it undoubtedly produced the most delicate and tasteful of all the ceramic wares of France, a *fabrique* so rare that probably not more than fifty examples exist. Each workshop had its speciality: some of them made rough articles, others pottery *de luxe*. That the *beaux pots* were mentioned by Estienne is, as our author says, the more significant because neither in the province nor elsewhere in France are such articles referred to. In the sixteenth century the seigneurs of the locality were of the house of Laval-Montmorency. The three oldest of the objects in question bear the armorials of Pierre de Laval-Montmorency, Baron de Bressuire, which he bore till 1528, the year of his death. In 1542 the catalogue of the collections of François de la Trémouille in his Château de Thouars comprises "Deux coupes de terre de Saint-Porchaire et une grande bouse plate en carré de deux pieds de long, et en laquelle a été trouvé deux sallières de Saint-Porchaire"; and thirty-five years later the cabinet of Louis III. of the same family contained a "vesselle de terre d'Angleterre et d'autre faite à Saint-Porchaire." It is curious that in the Magniac Collection is, or was, a cup which came from the Collection La Sayette at Poitiers, bearing the arms of La Trémouille, and decorated in the manner of the first period of the ware, the date of which corresponds with the record of Thouars. It is said that this is a relic from Thouars, and it may be one of "deux coupes de terre de

Saint-Porchaire" mentioned in the inventory. A considerable proportion of the pieces bear armorials belonging to the connexions of Laval-Montmorency. The chandelier bought at the Fontaine Sale by M. Duteuit bears the *enseignes* of Anne de Montmorency, the head of the house.

It is impossible for us to condense within reasonable limits the whole of the arguments and illustrations by means of which M. E. Bonnaffé brings to our minds conviction that the secret of Henri Deux, Oiron, or St. Porchaire ware is completely revealed in these pages. We have an account of the manufacture and the materials, in respect to which it is to be remembered that Palissy himself, when seeking clay for his wares, went to "Bresuire en Poitou, et de Bressuire vers Thouars, mais en toutes ces contrées les terres argileuses sont fort blanches." What did not answer the ends of Palissy suited the potters of St. Porchaire, whose wares are white, brittle, friable, and unsuited for handling in common use; but for the service of the table, for *dressoirs*, and for cabinets of price this delicate *argile blanche* was desirable on account of its superfine texture, its beautiful cream colour, and its fitness to take impressions of minute tools, stamps, and the like, while it united with the darker material used to fill in, and, last, not least, was capable of taking a very pure and fine glaze. It remains to say how the *faïence* in question obtained its formerly accepted names. Because of the H's interlaced on several examples, and the escutcheons *fleur de lisés* on the *biberon* of the Louvre, the name of Henri Deux was given to the articles, of which, at that time, only a few had been recognized and described. Later, M. B. Fillon found in a manuscript which belonged to Claude Gouffier, Grand Ecuier de France and Seigneur d'Oiron, a miniature representing what he fancied was a reaper holding a *gourde* bearing the arms of Gouffier, in the colour of which he thought he recognized the colour and ornaments frequently seen in the then so-called Henri Deux ware. Later still he discovered a document by which Hélène de Hangest, widow of Artus Gouffier, gave to F. Cherpentier, "son potier," and another person, one Bernart, a certain property "situés dans le Bourg d'Oiron." Upon these slender foundations Fillon built up a curious and ingenious body of conjectures. He declared (1) that the ware was made at Oiron; (2) that Cherpentier was an admirable *façonnier de terre*; (3) that Bernart was a decorator of ability; and (4) that Hélène de Hangest was their art-loving patroness. It seemed to go without saying that the interlaced H's referred, not to the monarch, but to the Dame d'Oiron. Thenceforth Henri Deux ware became the "faïence d'Oiron," and Hélène was almost canonized as an art saint of the Renaissance, who soothed the sorrows of her widowhood by directing the pottery of Cherpentier. She was described at full length, from the mournful dignity of her expressive and still beautiful face, where love of art and graceful deference to the noble *ouvrier* were recognized with distinctness, to the colour of her dress and the manner in which she carried her load of grief. When a number of "pots," bijoux, cameos, and the like were found in a cabinet

near the bed-chamber of Claude Gouffier himself and the inventory of his goods proved him to have been a man of taste, the question seemed settled for ever, and no one doubted that d'Oiron ware was Oiron ware. But unluckily it turned out that the manuscript had been restored and was worthless as evidence, and the whole fabric of guesswork collapsed.

Of late our knowledge of this curious *fabrique* has been so much extended that M. Bonnaffé is able to give not only this extremely interesting essay, but to classify the specimens in three groups and arrange them in something like chronological order, from about the first quarter of the sixteenth century, when traces of mediæval design are observable in the decorations and a "style sobre et magistral, galbe sévère, archaïque, inspiré des types en usage à la fin du XV^e siècle et encore pénétré des souvenirs de l'Orient," prevails, as in a certain example belonging to Baron Alphonse de Rothschild, which bears the arms of Pierre de Laval-Montmorency, and may be dated 1528. The second group in the Spitzer Collection comprises not fewer than five specimens. The third group is the best known in this country, and in general is elegant and highly finished; but some of the examples are florid to excess, and indicate the approaching decline of the manufacture. In a brief while St. Porchayre disappeared from history so completely that its very name was lost and the Sèvres of the sixteenth century was no more.

The next section of the catalogue deals with Palissy ware, of which the collection comprises not fewer than sixty-nine specimens of all the varieties of that remarkable manufacture. Although it contains less new matter, the essay accompanying it is not less interesting. We have left ourselves but little space for praising as they deserve the beautiful illustrations in colours of the articles in question. Nothing can be more splendid in tints or faithful than the copies of the painted enamels, in which the brilliant hues and gilding of the enamels are rendered with astonishing success, and the characteristic types of each decorator are faithfully reproduced. Equal veracity and spirit distinguish the reproductions of the exquisitely delicate "faïences de St. Porchayre" and the sumptuous, but somewhat heavy decorations of Palissy.

NEW PRINTS.

MESSRS. FROST & REED (78, Margaret Street, W.) wisely employed M. E. Gaujean to etch the clever "Dummy Whist" of Mr. W. D. Sadler, which represents three elderly gentlemen of c. 1820 seated in a room furnished in the style of their youth, and decorated in the manner of Payne, Robert Adam's tasteful and accomplished pupil. The clock on the mantel-piece (which, by the way, is out of perspective, or has been slewed towards the front of the picture for our benefit) indicates the hour of five, and the illumination of the place declares afternoon. Nevertheless, the luncheon equipage still stands on the table, where they have turned aside part of the cloth in order to play at cards on the bare mahogany. Their actions and expressions are full of character. The print does ample justice to its original, its tonality and colour-rendering. Its deft, delicate, and finished drawing and draughtsmanship at large are

worthy of a much nobler subject, and so good that we wish M. Gaujean a choicer and higher opportunity for his skill. We must needs except from this praise the too obtrusive picture on the wainscot of the room, and, most of all, its black frame, which is too hard for harmony with the rest of the work. We thank the publishers for an artist's proof of the plate.

From Mr. Klackner (60, Haymarket) we have an artist's proof of a plate etched by M. J. Jacquet after Mr. Haynes-Williams's bright and amusing piece of *genre* painting called "Room for Two." The print—except the faces, which are trifle heavy in modelling, and too dark in the flesh tones—is thoroughly good in colour, tone, brightness, and luminosity. The painter ought to be delighted with this capital transcript of his clever production, which gives all his good qualities and none of his comparatively trivial shortcomings.

Sir F. Leighton's "Bath of Psyche," the whole-length nudity which was at the Academy last year, and purchased with Sir Francis's money, is now in the Chantrey Gallery, has been very successfully and tenderly reproduced in photogravure by the Berlin Photographic Company (43, New Bond Street). The coloration is rather weak, the flesh is somewhat flat, and the carnations are not quite rich enough in colour and tone. These shortcomings are, however, comparatively of small account. The same process has been employed by the same publishers to reproduce Mr. L. C. Nightingale's very pretty picture, "A Foretaste of Summer." A charming print, it pleases more than the picture did, and it is hard to say whether the accessories or the figures are the more acceptable.

MINOR EXHIBITIONS.

THE artistic event of this week is the opening to the public of a numerous collection of the works of Mr. Walter Crane, which, as we have already stated, has been formed by the Fine-Art Society. It comprises nearly 140 examples of nearly every kind to which the genius, resources, and energy of one of the ablest of our all-round artists have been devoted from the opening of his career. Not a single specimen is devoid of beauty and design in a high sense of the term, or is less than idiosyncratic and original. As we were among the first to praise nearly everything in the gallery, it will now suffice to say that the artist is thoroughly well represented, and that, besides, he is illustrated, with characteristic and peculiar spirit, by himself in the "explanatory notes" prefixed to the Catalogue, which in giving prominence to a large and ornate composition called *The Triumph of Labour* (No. 41) seems to us to err even more completely than authors usually err about their own productions. It appears to us almost the only mannered and artificial thing in the room. The next worst is the so-called *Bridge of Life* (37), a laboured and dull allegory, which we failed to admire in 1884. Manifestly Mr. Crane is not good at allegory or happy in prophetic visions. Incomparably better is he in such exquisite examples of design as *Flora's Feast* (7); *Europa* (11), a lovely example of the true Renaissance strain; *Pandora* (53); *The Chariots of the Hours* (55), one of the noblest compositions of its kind; *Grimm's Stories* (58); *King Luckieboy's Party* (66); *A Sea Maid* (83); and *The Four Winds* (137). The exuberant vitality, intense force, and prodigious store of beauty comprised in these genuine and powerful designs cannot fail to enchant the visitor.

Quite another strain of thought and artistic ability is manifest in the "etchings, drawings, and sculpture by Prof. Legros," which Mr. Dunthorne has gathered in Vigo Street. They are 167 in all, and almost invariably marked by the brooding melancholy and the introspective mood natural to the artist. Nevertheless Mr. Legros is no mannerist who wears us by a narrow range of ideas. When compared with Mr.

Legros's drawings Mr. Crane's work appears to lack dignity and austerity: his intensity seems a little florid, and his aggressiveness becomes irritating. Mr. Crane is incomparably the better artist, painter as well as draughtsman, and his resources (or rather the application of them) are immeasurably more diversified as well as more brilliant than those of M. Legros. On the other hand, if to do great things with small means, without aggressiveness, without an obvious effort, and profoundly to impress the heart and mind of the student, is to succeed, there is not a moment's doubt but the highest ranges of thought, sympathy, and design are reached by the sombre artist of the etchings, drawings, and sculptures before us, who puts Titian's own veracity and humanity into such a head as that of Mr. G. F. Watts (No. 22), and inspires with poetic mystery the lonely fisher of *La Pêche à la Truite* (24), which combines something of Goya with the sorrowfulness of Callot in a picture of a slow brook darkling under the shadows of mournful trees. *Les Grands Arbres* (28), wintry trees at the close of evening, is a true poem and fine piece of undemonstrative design. Very tender, broad, and pathetic is *The Gate* (32). *Au Bord de l'Eau, Effet du Matin* (34), gives with most impressive magic the pathos of a rainy beam amid the twilight shadows of a ghostly beechwood. The sad pathos of rainy weather touches us in *Un Orage* (35). Very fine is the character of *Cardinal Manning* (67); while the genius and idiosyncrasies of the artist are perfectly expressed in *La Femme au Pavier* (81) as she sits by the side of an ancient doorway. We may call attention to *The Portrait of E. J. Poynter, Esq.* (89); *Sir F. W. Burton* (90); *Intérieur d'Église* (113); *La Ferme au Grand Arbre* (117c); No. 159, the bronze head of *Miss Swainson*; and *Head of a Peasant Woman* (160), of the most singular beauty and pathos.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 20th inst. the following pictures, from various collections: J. Ruysdael, A Rustic Cottage at the Edge of a Pond, 619l. F. Hals, Portrait of Cornelius Niedwagen, 451l.; Portrait of Johannes Hoornbeeck, holding a book, 241l. A. Watteau, L'Occupation selon l'Age, 5,460l.; L'Accord Parfait, 3,675l.; A Garden Scene, with four figures near a sculptural fountain, 525l.; An Encampment, soldiers and women merry-making, 430l. J. B. Pater, A Fête Champêtre, a composition of nine figures, 1,365l. Mlle. Jeanne Philiberte Ledoux, A Girl at her Toilette, 120l. Lancret, A Fête Champêtre, 252l.; A Dance Champêtre, 325l. E. Isabey, Children playing with Dogs, 136l. J. Israëls, The Lady with the Necklace, 152l. N. Diaz, Les Pêcheurs, 819l. A. Schreyer, Arab Chiefs, 351l. J. L. E. Meissonier, La Vedette, Louis XIII., 1,102l.; Les Mousquetaires, 997l. Fortuny, The Arab Guard, 325l. Bouguereau, Yonnette, 420l. C. Fielding, View of the Isle of Staffa, from the south, 362l. Sir E. Landseer, A Yoke of Devon Oxen, drawing home turnips, 525l.; A Herd of Deer in Woburn Park, 630l.; Jocko, a white terrier standing over a hedgehog on a bank, 735l. B. Foster, Venice, 220l. P. Nasmyth, Leigh Woods, with a bivouac of gipsies, 1,491l.; A Woody Landscape, with farm buildings, 215l. J. Linnell, The Forest Road, 1,260l. Van de Capella, A Coast Scene, with boats and figures, 162l. Rembrandt, The Rabbi, 840l. A. Cuyp, Two Horses in a Stable, 141l.; A Landscape, with three cows, and sheep reposing, 110l. Ruysdael and Van de Velde, View of Haarlem, 787l. P. De Hooghe, A Musical Party, 504l. I. Van Ostade, A Grand Landscape, with peasants and horses outside an inn door, 210l. J. Hoppner, Portrait of Mrs. Hoppner, 829l.; Lady Braithwaite-Boughton, 162l. G. Romney, Lady Hamilton, as a nun, 451l.; Catherine Maria, first Countess of Stradbroke, 262l. Sir J. Reynolds, Portrait

of Henry, Earl of Suffolk, 84*l.* Sir T. Lawrence, Portrait of the Hon. Mary Howard, 39*l.*

The same auctioneers sold on the 22nd and 23rd inst. the following drawings, the property of the late Miss James: W. Hunt, Bird's Nest and White May, 52*l.*; An Old Fisherman, 50*l.* D. Cox, Returning from Market, 52*l.*; The Hayfield, 71*l.*; Crossing the Common, 84*l.*; Ploughing, 72*l.* P. De Wint, A View, looking across a meadow, with a village and church, 58*l.*; The Mill, 100*l.*; A River Scene, with cows and sheep, 91*l.* J. M. W. Turner, Colchester Castle, 262*l.*; View of London and the Thames, from the south, 168*l.* A. Dürer, An Ornamental Design of Grotesque Animals and Figures, 101*l.* A. Van Ostade, An Interior, with peasants carousing, 120*l.*; An Interior, with peasants playing draughts, 51*l.* A. Watteau, Head of a Lady, the face turned to the left, 78*l.*; A Man playing a Guitar, 126*l.*; Leçon d'Amour, two sketches for the picture, 236*l.*; A Lady Seated, holding a fan, 53*l.*; A Comedian Unmasking, and two other figures, 85*l.*; Two Girls, one in profile and the other looking up, 231*l.*; A Girl Swinging, back view, 55*l.*; A Girl Seated, back view, 78*l.*; A Female Dressing, a study for the picture of 'La Toilette,' 63*l.*; Three Studies of the same Lady, 283*l.*; A Girl at Needwork, looking down, 84*l.*; Comedien Italien, 315*l.*; Head of a Boy, and Two Flute-Players, 136*l.*; A Girl with a Music-book, seated, sketch for a figure in 'L'Accord Parfait,' 67*l.*; Three Studies of Ladies, 220*l.*; Five Heads of Women, and Two of Young Boys, 682*l.*; Three Studies of the Head of Madame Duclos, of the Comédie Française, 367*l.*; Two Clowns, and Two Heads, 168*l.*; Head of a Lady, turned to the left, 105*l.*; Head of a Man, in a three-cornered hat, 78*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following antique bronzes last week, from the collection of Herr G. von Rath. Figure of Hercules, 9*l.* in. high, Romano-Etruscan style, 29*l.* Figure of a seated Youth, the arms and lower half of the legs broken off, 7*l.* in. long, 92*l.* Figure of a Child walking rapidly with outstretched right arm, Greco-Roman style, 95*l.* Roman Lamp, of late period, formed as a man riding upon a horse, 6*l.* in. high, 36*l.* Figure of Apollo, posed somewhat in the attitude of the Apollo Belvidere, 14*l.* in. high, 185*l.*

The same auctioneers also sold last week the famous collection of engravings formed by Mr. Seymour Haden. The sale attracted leading amateurs and dealers in England; France, Germany, Holland, and America also being represented. Jacobo de Barbari, Les Trois Suppliciés, 41*l.* Dürer, Adam and Eve, on paper with the ox-head water-mark, 100*l.*; St. Jerome in his Cell, 110*l.*; Melancholy, 48*l.*; The Knight and Death, 71*l.*; Arms with the Skull, 51*l.* Van Dyck, His Own Portrait, 60*l.*; Lucas Vorstermans, 50*l.* Claude Gelée, The Herdsman, 42*l.* Hollar, The Set of Sea-Shells (four numbers wanting), 67*l.* Lucas van Leyden, The Magdalen giving herself up to the Pleasures of the World, 61*l.* Rembrandt van Ryn, the great Jewish Bride, first state, 180*l.*; Rembrandt leaning on a Stone Sill, second state, 91*l.*; Rembrandt's Mill, 69*l.*; The Three Trees, 148*l.*; Jan Cornelius Sylvius, 168*l.*; Jan Six, 390*l.*; Ephraim Bonus, with margin, 60*l.*; another impression, 87*l.*; The Spanish Gipsy, 49*l.*; Christ healing the Sick, second state, 170*l.*; The Three Cottages, 65*l.*; Landscape with a Ruined Tower, first state, on thin paper, 182*l.*; another impression, third state, 51*l.*; St. Jerome Reading, first state, on india paper, 58*l.*; another impression, second state, 37*l.*; The Presentation, on india paper, 81*l.*; Our Lord before Pilate, first state, on india paper, 1,000*l.*; Our Lord crucified between Two Thieves, first state, on parchment, 80*l.*; Jan Lutma, before the window was introduced, 170*l.*; St. Francis Praying, 70*l.* Drawings: Rembrandt, David and Nathan, 81*l.*; and a Landscape, with a cottage in a clump of trees, 130*l.* The sale realized 7,899*l.* 2s.

Fine-Art Gossip.

MR. ALGERNON GRAVES has just added two new volumes to his valuable collection of manuscript copies of exhibition catalogues. They embrace the summer exhibitions of the Old Society of Painters in Water Colours, 1805-1890, arranged under the names of the exhibitors. They are the more serviceable because it is but recently indexes were added to the catalogues. Consequently no one could tell how many drawings each artist had contributed to the gallery of the Society, or estimate the industry and energy of the members. The completion of these new volumes materially promotes the new edition of the 'Dictionary of Artists' the compiler hopes before long to carry out. The productiveness of many of the eminent artists is shown to be amazing by the following summaries, which include only the names of those who exhibited more than 200 examples each. Copley Fielding, as one would expect, heads the list with 1,671 works. After him come H. Gastineau, 1,108; D. Cox, 849; William Henry Hunt, 758 (we do not know if this includes his works in oil sent while the Society admitted works of both categories); W. Callow, 746; J. Varley, 739; W. C. Smith, 699; G. F. Robson, 651; R. Hills, 601; G. Barret, 581; S. Prout, 560; F. Nash, 472; W. Turner of Oxford, 464; G. A. Fripp, 463; T. M. Richardson, 433; C. Davidson, 420; P. De Wint, 417; J. Cristall, 376; P. J. Naftel, 370; S. P. Jackson, 356; F. Tayler, 351; J. Glover, 290; F. Nicholson, 279; D. Cox, jun., 260; A. Glennie, 259; W. Collingwood, 255; F. O. Finch, 245; J. Stephanoff, 245; W. Evans of Eton, 233; W. Scott, 229; Miss M. Harrison, 221; and Mr. A. D. Fripp, 208. Of course the value of these summaries is materially affected by the duration of the membership of each artist, which varies greatly, e.g., Mr. A. D. Fripp, elected an Associate in 1844, has belonged to the Society more years than some of the above-named sojourned in this vale of tears. S. Palmer, who was forty years a member, sent only 176 works to the exhibitions of both kinds. Mr. S. P. Jackson was elected in 1853. We may add that Mr. Graves's summaries do not always agree with Mr. Roget's in that stupendous *opus* we have yet to review as 'A History of the Old Water-Colour Society.' Thus the latter authority credits Mr. S. P. Jackson with 237 drawings in the summer, and 260 in the winter exhibitions of the Society. The latter gatherings are not, at present at least, included by Mr. Graves.

Two pictures of the Siennese School have been added to Room II. of the National Gallery. That numbered 1330, and named 'The Transfiguration,' by Duccio de Buoninsegna, c. 1263, and living in 1339, is a piece of six figures, including our Saviour and five disciples, on a gold background. It is the gift of Mr. R. H. Wilson. No. 1331, 'The Virgin and Child surrounded by Cherubim,' is by Bernardino Fungai, born c. 1460, died 1516. In it the Virgin, wearing beautiful vestments embroidered with gold, holds the infant Christ in her lap while the cherubim form a circle enclosing them; her face is not without beauty, the expressions of the adoring cherubim are true and sympathetic. The landscape background has darkened considerably. The Virgin kneels on our left, adoring the Child, who lies on the ground; Joseph and a cow appear, with ruins of a building, behind which is a castle. On our right the three kings approach with their attendants. It is the gift of Mr. William Connal, jun.

At a general assembly of Academicians and Associates held on Tuesday evening Mr. Frank Dicksee, painter, was elected an Academician.

THE authorities of the Royal Academy have bought for 300 guineas, with the Chantrey Fund, Mr. J. W. North's picture, No. 62 in the New Gallery, the title of which was erroneously

given in early editions of the catalogue of that exhibition, and is rightly 'The Winter Sun in Wild Woodland,' with the motto:—

And now sad Winter wecked hath the day,
And Phœbus, weary of his yearly task,
Y'stablisheth hath his steeds in lowly lay.

AN heraldic exhibition is to be opened at Edinburgh on the 6th of next month.

THE newly formed Society of Portrait Painters has hired the galleries of the Institute of Painters in Water Colours, Piccadilly, and appointed July 1st for the private view of its first exhibition in that place.

THE next annual meeting of the Cambrian Archaeological Association will be held at Killarney during the second week in August, by invitation of the Royal Society of Antiquaries of Ireland. The president elect is Prof. Rhys, who was recently elected honorary fellow of the latter society. Archdeacon Thomas, of Meifod, is compiling an index of the first four series of the *Archeologia Cambrensis*, extending from 1846 to 1884.

THE subscription for the monument to Meissonier has reached 24,000 francs. Sir F. Leigh-ton has subscribed 150 francs.

It is reported from Crete that the French School of Athens is in treaty for leave to excavate the prehistoric building at Knossus, which Dr. Schliemann had intended to dig out in the hopes it would prove a palace like that of Tiryns or Mycenæ. Maybe it is an *andreion* where the ancient Cretans held their *syssitia*, for large vessels containing remnants of food-stuffs have been found in recent years on the spot, one of which is in the British Museum.

PROF. ROBERT, of the University of Halle, will publish shortly in the *Monumenti Antichi* of the Roman Lincei the important archaic inscription from Argolis, found on a bronze tablet, treating of the indemnities to be granted to a commission appointed to overlook the treasure of a temple of Athena, and dating from the sixth century B.C.

LORD JUSTICE BOWEN will preside at the annual meeting of subscribers to the British School at Athens, which will be held next Friday afternoon.

MR. D. SADLER has lately finished a pleasant picture, designed in his usual vein, and entitled 'The Wrong Side of the Hedge,' because in a long avenue, between lofty yew hedges of the darkest green, a number of beaux, clad in the light summer dresses of about a century and a half ago, are peering through a hole in a hedge at a lady whose fair hand and dainty fan alone are seen by us, she being on the right side of the hedge, and flirting vigorously with a younger and more favoured admirer dressed in black; she raps his knuckles coquettishly and he is delighted, and the grins and grimaces of his companions ill conceal their mortification. The figures are most cleverly designed, full of spirit and character; their attitudes and expressions are varied and suitable. The representation of the garden is very true and bright. 'Ducks and Drakes,' another garden scene, is less satisfactory, the design being less spontaneous and original, yet in technical respects it is to be admired, the garden especially. Near the house of their host three gamblers sit at a table and seem to have cleared his pockets of all he had. Unwarned by his losses, the spendthrift has gone indoors, and appropriated his wife's purse, a dainty toy, with a few coins in it, which he shakes in sight of the vultures, while he prepares to return to the table and tempt fortune again. The men whisper under their breath, and furtively congratulate each other on the prospect of more spoil.

In finishing the excavations at Ainhass, Count d'Hulst has recently uncovered two sphinxes, each two metres long. They bear no cartouche

or inscriptions. It is expected that one of these monuments will come to the British Museum.

THE opening of the extension of the Imperial Museum at Constantinople, adjoining the Chichli Kiosk of the Seraglio, erected by the Director Hamdi Bey, took place with much ceremony on the 13th inst. The chief objects among the thirty-seven sarcophagi are those from Sidon, which have received so much attention. The collection is now thrown open to the public with the rest of the museum.

MUSIC

THE WEEK.

CRYSTAL PALACE.—The Handel Festival.
ST. JAMES'S HALL.—The Richter Concerts. M. Padewski's Pianoforte Recital.

ALTHOUGH at the time of writing it is impossible to sum up the results of the Handel Festival, there need be no hesitation in pronouncing it the most successful, artistically, of the entire series. At the public rehearsal on Friday last week there was a slight suspicion that the choir was not perfectly balanced nor so vigorous as in some years; but the performance of 'The Messiah' on Monday served to dispel all uneasiness on these points, and also to justify Mr. Manns's statement that it is the finest choir he ever conducted. The tone of each section is not so much remarkable for volume as for exquisite purity, the large number of young recruits who have replaced the veterans of former years giving a delightful freshness to the *ensemble*. Where all are above criticism, it seems invidious to particularize, but special reference must be made to the tenors, who are unquestionably the finest body of voices ever brought together. Never before have Handel's choruses been rendered so superbly, and the entire performance left an impression on the mind of almost unqualified satisfaction. We say almost, because musicians would of course like to have Handel's intentions more closely adhered to than they are when to Mozart's accompaniments are added those of the late Sir Michael Costa. In saying this we do not wish to be identified with those who plead, absurdly enough, that Handel's music should be performed precisely as he left it. This sort of reasoning is extremely plausible, but those who employ it are either woefully ignorant of the facts, or else wish to banish his works altogether. Supposing it were possible to give a performance of 'The Messiah' at the Crystal Palace under conditions approximate to those which prevailed in the composer's time, we should, first of all, have to reduce the choir greatly and employ an enormous number of oboes and bassoons with reeds producing the harsh nasal tone of the old instruments. Then the pitch would have to be lowered a semitone, and the unequal temperament restored. What the effect would be like throughout, and especially in, say, "Surely He hath borne our griefs," and the concluding portion of "All we like sheep," those who are at all acquainted with the subject can well guess. We only refer to this matter because some writers, under the pretence of reverence for Handel, have made statements which may be fitly characterized as wild and pernicious nonsense. Such emendations as can be made will be found in the score of Robert Franz, which was used at the Birmingham Festivals of 1885

and 1888; and we hope that this version, which accords more with the spirit of Handel's intentions than any other with which we are acquainted, may eventually come into general use. It is only necessary to add to the record of Monday's performance that the solos were rendered almost to perfection by Madame Albani, Miss Marian McKenzie (who made a very successful first appearance at these festivals), Mr. Lloyd, and Mr. Santley.

Although the selection on Wednesday was not so strongly leavened with novelties as at the last festival, all the items marked "firsttime" were interesting, and in a general sense the scheme was remarkably attractive. Curiously enough, the greatest effect was made in the orchestral pieces, which, if not new to musicians, were certainly unfamiliar to the majority of the audience. Mr. Manns is naturally and laudably desirous of displaying the unapproachable excellence of his vast array of strings, and on two previous occasions he turned the solo violin Sonata in A into an orchestral piece for this purpose. The effect was good, but it was obtained by reprehensible means, and we are glad that the error was not repeated. Handel's operas offer a wide field of choice in this matter, and no better selection could have been made than the remarkably spirited Overture to 'Giustino,' a piece of almost symphonic proportions. The string parts in the two allegros came out with wonderful effect, but a much larger number of reeds would be required to secure the balance customary in Handel's time. The beautiful minuet from 'Berenice' was another welcome item, and the singing tone of the tenors and violoncellos was singularly fine. The greatest effect, however, was made in two *bournées*, the one in F from the 'Water Music,' and another in F minor from the Trios, these being strung together so as to form a movement of the ordinary minuet or *scherzo* pattern. Here again the balance was utterly different from what it would be with the instruments in Handelian proportions; but that did not interfere with the enjoyment of the audience, and Mr. Manns, who had resisted an encore for the overture, was constrained to yield in this instance. That the amount of choral music available on these occasions is yet far from being exhausted is proved by the fact that the Chandos Anthems have only been slightly drawn upon up to the present time. The example "O come let us sing," introduced on Wednesday, is one of the finest of the set, and it proved even more effective than might have been expected. Structurally, it consists of a "sonata" for orchestra, three choruses, and a tenor solo. The instrumental prelude does not call for remark, but the opening chorus is extremely vigorous, and the air "O come let us worship" is very melodious and expressive; but the most noteworthy portion of the work is the final chorus, "Tell it out among the heathen." This is worked out at great length and with massive effect. It may be mentioned that the opening section, allotted to the altos, was reinforced by the tenors, a justifiable proceeding, as the music lies very low for the alto voice and only ascends to F sharp. The additional accompaniments of Mr. Battison Haynes may be warmly

commended. They are not obtrusive, but they certainly heighten the effect in the last chorus, especially in the "pedal" passages at the words "So fast it cannot be moved," where Handel introduces one of his realistic touches. We have still to mention the 'Gloria Patri,' for double chorus and double orchestra, composed in 1707, when Handel was in Rome. On January 29th, 1858, Messrs. Puttick & Simpson sold some Handelian lots formerly belonging to Bernard Granville, of Calwich, and among them was this MS., which is thus described in the Catalogue:—

"An entire movement, occupying eleven pages large folio, entirely in Handel's autograph, with a splendid specimen of his signature on the last page—'Soli Deo Gloria. G. F. Handel, 1707, gli 13 di Giulio, Roma.' Unpublished, highly curious and interesting."

The purchaser was Mr. Thomas Kerslake, of Clifton, and, unfortunately, it was destroyed in a fire two years later. But in 1878 the library of the late Rev. E. Goddard was sold by Messrs. Sotheby & Co., and one of the lots was marked "Handel; various compositions for the organ and voices. Contemporary MSS., purchased from the Colonna Library, probably all unpublished, a parcel." Mr. W. H. Cummings purchased the parcel, in which was included a copy of the 'Gloria Patri,' but it was not until last year that he learned the fate of the original. Handel was doubtless attracted to eight-part writing by the example of Stradella, but as a matter of course his first efforts in that direction were unpretentious, and in the present example the writing is, for the most part, antiphonal, eight "real" parts being only employed for a few bars at a time. There is one very remarkable passage, where, at the words "Sicut erat," the whole of the voices are in unison and *crescendo*. Surely the indication *crescendo* was not in the original MS.; if it was it is a very early example of a distinctly modern device. The accompaniments are for strings only, and the necessary organ part was added from the figured bass by Mr. Alfred Eyre. The rest of Wednesday's programme need not be discussed at length. The splendid double choruses "Immortal Lord" from 'Deborah,' "Your harps" and "Praise the Lord" from 'Solomon,' were fairly well sung, though the attack was not first rate, and the choir seemed more at home in the Chandos Anthem, the fine chorus "By slow degrees" from 'Belshazzar,' one of the items performed for the first time, and in "Wretched lovers." These were given with magnificent energy and precision. The solos consisted for the most part of well-worn pieces. Madame Albani sang "Angels, ever bright and fair," and "Mio caro bene" from 'Rodolinda'; Madame Nordica, "Let the bright seraphim" and "As when the dove"; Mr. Lloyd, "Sound an alarm!" and "Love in her eyes"; Mr. Barton McGuckin, "Waft her, angels," with, of course, "Deeper and deeper still," and "Love sounds the alarm"; and Mr. Santley, "O voi dell' erbo" and "O ruddier than the cherry." It would be superfluous to criticize these familiar excerpts or the manner of their execution. Two items remain to be mentioned, namely, the rather trivial duet "Caro, bella," from 'Giulio Cesare,' sung by Madame Nordica and Mr. Santley, and the Organ Concerto

in F, No. 4 of the first set, the effect of which was injured by the want of understanding as to the *tempo* between Mr. W. T. Best and Mr. Manns. Notice of the performance of 'Israel in Egypt' and any final remarks concerning the festival must be postponed until next week.

The Richter programme on Monday evening included, for the first time in St. James's Hall, the opening scene between the Rhine maidens and Alberich from 'Das Rheingold.' The vocal executants were Miss Alice Esty, Mrs. Henschel, Miss Marie Groebel, and Mr. Henschel; and as regards the first two of the ladies and Mr. Henschel as Alberich, it is no exaggeration to say that the music could not have received fuller justice; while in the suggestion of evil and animalism, absolutely unqualified by any higher feeling, the part of the malignant dwarf could not possibly be more terribly and vividly interpreted. Mr. Henschel again showed himself a thorough artist in Hans Sachs's monologue, and the duet with Eva from the second act of 'Die Meistersinger,' the latter of which he shared with Mrs. Henschel, and also as Wotan in the closing scene from 'Die Walküre'; but his Alberich was certainly the most striking performance in a remarkably effective programme. The Wagner selections were varied by the pianoforte playing of M. Paderewski in his own Concerto in A minor, which he first introduced to a London audience on June 10th last year (*Athen.* No. 3268). The artist and composer was recalled five times, but he steadfastly declined an encore. A repetition performance of Cornelius's overture to 'Der Barbier von Bagdad' completed the programme. The concert of next Monday will be given in conjunction with the Wagner Society, and will include Bruckner's Symphony, No. 3, in D minor, dedicated to Wagner; Haydn's 'Clock' Symphony; the prelude and closing scene from 'Tristan und Isolde'; and vocal pieces by Wagner, contributed by Madame Nordica.

Since the retirement of Rubinstein no pianist has awakened so much interest as M. Paderewski, and the explanation is extremely simple. Whether they agree or disagree with the Polish artist's readings of standard works, his audience are compelled to admit that his performances are invariably marked by intelligence of a high order, and are, therefore, entitled to careful consideration. At his recital on Tuesday afternoon he gave a performance of Beethoven's Sonata in A flat, Op. 110, which may well be described in the words of Pope as "fine by defect and delicately weak." It was not Beethovenish, but it was alluring in its femininity and general grace and finish, and similar characteristics were noteworthy in Schumann's 'Papillons.' Four of Mendelssohn's 'Lieder ohne Worte,' and some Chopin pieces, including the Impromptu in E flat and the Ballade in E minor, were exquisitely played, and the enthusiasm of the audience—the largest that has yet attended one of M. Paderewski's performances—was fully justified.

MINOR CONCERTS.

A CONCERT given by Signor Sgambati at the Princes' Hall on Thursday afternoon last week did not serve to reveal the talent of the Italian

composer in any new light. The only work of importance was the second Pianoforte Quintet in B flat, Op. 5, which was performed at the Popular Concert on March 17th last year, and duly noticed at the time (*Athen.* No. 3256). The Italian composer was evidently under the influence of Bach when he composed his Pianoforte Prelude and Fugue in E flat minor. Some smaller pieces, however, have more Italian grace and feeling, as have some of the songs, which were interpreted by Mrs. Henschel and Signor Franceschetti.

On the evening of the same day Miss Agnes Zimmermann gave a chamber concert in the Princes' Hall. The programme included Brahms's Trio in B, Op. 8, in its revised form; Grieg's Sonata in E minor, Op. 7; and Goetz's Pianoforte Quartet in E, Op. 6. The last-named work is one of the lamented composer's most inspired efforts, the themes being original and frequently beautiful, and the working out as clear and vigorous as in any work of Mendelssohn's. Miss Zimmermann was assisted by Herr Strauss, Messrs. Gibson and Whitehouse, and Miss Marguerite Hall.

The programme of the chamber concert of the Royal College of Music on Thursday evening last week included Mendelssohn's Quintet in B flat, Op. 87, Beethoven's Sonata for Piano and Violin in F, Op. 27, and Schubert's posthumous Sonata in C minor.

Mr. Frederick Dawson, who gave the first of three pianoforte recitals at the Steinway Hall on Friday afternoon last week, is an artist of considerable talent, but we must defer any detailed criticism of his efforts until the next performance, which was announced for Thursday this week. His programme on the former occasion included Beethoven's Sonatas in F minor, Op. 57, and in A, Op. 101, Bach's Chromatic Fantasia and Fugue, Mozart's Fantasia in C minor, and several pieces by Chopin.

Signor Sarasate concluded his series of concerts for the present season with a chamber performance last Saturday afternoon. The pianist was Herr Schönberger, who appeared instead of Madame Berthe Marx, who was unwell. The programme included Beethoven's 'Kreutzer' Sonata, which received a neat and refined, if not very vigorous interpretation; Raff's Sonata in E minor, Op. 180; Schubert's Rondo Brillante in B minor, Op. 70; and solos for the two performers.

On the same afternoon Messrs. Harrison, of Birmingham, gave a concert at the Albert Hall with the co-operation of Madame Adelina Patti. For once the *prima donna's* efforts were not confined to hackneyed operatic airs. She brought forward a somewhat trivial vocal waltz entitled 'Rosebuds,' by Signor Arditi, and a ballad-like song, entitled 'Only,' by Gounod. The usual encores, of course, followed. Mr. Lloyd was heard in Gluck's air 'Our hearts in childhood's morn,' from 'Iphigenia in Tauris,' and Mr. Santley in Gounod's air from 'Mireille,' 'Si les filles d'Arles.' The orchestra, under Signor Arditi, played the overtures to 'Oberon' and 'Mireille.' The rest of the programme does not call for remark.

Musical Gossig.

CONCERNING THE OPERA we have only to record this week that Donizetti's faded 'Lucia' was performed on Wednesday, probably to oblige Madame Melba, who certainly sings the florid music of the leading part with much charm. Signor Ravelli was competent as Edgardo, but the rest of the cast need not be mentioned. The opera is hopelessly out of date, and there was only a small audience.

By a curious coincidence the first performances of Bach's Mass in B minor in Paris have been closely followed by two performances, also the first in the Parisian capital, of Handel's 'Israel in Egypt,' which were given at the Trocadéro

on the 3rd and 10th by the recently formed Société des Grandes Auditions Musicales. The result has not been very gratifying. The French critics speak warmly of the nobility and grandeur of outline which characterize Handel's double choruses, but complain of the classic coldness of style which they assert marks them, with one or two exceptions. In warmth of expression the oratorio is generally regarded as greatly inferior to the masterpiece of Bach. We reproduce the substance of these opinions without note or comment.

At the Munich Opera, where for some time the artists have not been permitted to acknowledge applause during the progress of the performance, recalls after the fall of the curtain are also now forbidden, exceptions being made in favour of benefit nights and also first productions, when the authors, artists, and stage manager will still have the privilege of appearing at the close if called upon.

ACCORDING to *Le Ménestrel*, Verdi has purchased a piece of land close to Milan on which will be erected an asylum for aged and impoverished musicians. The building is already commenced.

SIGNOR MASCAGNI's new opera, founded on Erckmann-Chatrian's story 'L'Ami Fritz,' will be produced at Rome in October next. The book is furnished by Signor Nicolas Daspuro, and it will be entitled 'Suzel.'

A NEW opera entitled 'Lorelei' has been produced at Brunswick. The composer is Herr Hans Sommer, and he is said to have adopted Wagner's theories in their entirety. The work and its performance are spoken of in favourable terms.

SOME foreign journals state, on what authority we are unaware, that the German Emperor has decided to erect a statue of Wagner in front of the Berlin Hoftheater at his own personal cost. The statement needs verification.

THE centenary of Meyerbeer's birth will be celebrated at the Paris Opéra on September 23rd with a performance of extraordinary interest. Madame Viardot will take part with M. Jean de Reszke in the coronation scene from 'Le Prophète,' M. Faure will resume his rôle of De Nevers in the fourth act of 'Les Huguenots,' and Madame Krauss will reappear in the last act of 'L'Africaine.' Madame Viardot was last heard in London, in the concert-room, in 1870, and she is now in her seventieth year.

MM. MICHEL CARRÉ FILS AND ANDRÉ WORMSER's musical play without words, 'L'Enfant Prodigue,' has attained an amount of favour at the Vienna theatre An der Wien not less striking than that accorded to it in London.

CONCERTS, &c., NEXT WEEK.

MON.	Miss Josephine Agabeg's Pupils' Concert, 3, Steinway Hall.
—	Mr. A. Carl's Matinée Musicale, 3, No. 16, Grosvenor Street.
—	Mr. Alfred Redhead's Concert, 8, Steinway Hall.
—	Mme. Ottor. Brony's Danish Concert, 8, Princes' Hall.
—	Mme. Kastor's Concert, 3, St. James's Hall.
—	Mr. J. A. Boyett's Concert, 8, 30, St. James's (Banqueting) Hall.
—	Royal Italian Opera.
TUES.	M. Paderewski's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Fred Dawson's Pianoforte Recital, 3, Steinway Hall.
—	Mme. Kastor's White's Concert, 3, 30, Princes' Hall.
—	Mme. J. Doutre's Concert, 8, Steinway Hall.
—	Concert by the Gentlemen of the Choir of St. Paul's Cathedral, 8, 30, Portman Rooms.
—	Mrs. Alice Shaw's Concert, 9, Princes' Hall.
WED.	M. Stojowski's Pianoforte Recital, 3, Princes' Hall.
—	Mr. Stanley Smith's Concert, 3, Steinway Hall.
—	Mr. John Thomas's Concert, 3, St. James's Hall.
—	Royal Italian Opera.
THURS.	M. Paderewski's Pianoforte Recital, 3, Lyric Club.
—	Mr. Enderle de Laro's Matinée, 3, Steinway Hall.
—	Mme. Johannes Wolff and Joseph Hollman's Concert, 3, 30, Dudley House.
—	African Native Choral Concert, 8, Princes' Hall.
FRI.	Mr. and Mrs. Henschel's Vocal Recital, 3, St. James's Hall.
—	Signor A. Simonetti's Concert, 3, Portman Rooms.
—	Mr. Leopold Godowsky's First Pianoforte Recital, 3, Steinway Hall.
—	Royal Italian Opera.
SAT.	Mr. Grossmith's Recital, 3, St. James's Hall.
—	Royal Italian Opera.

DRAMA

THE THEATRE AT MEGALOPOLIS.

Cambridge, June 23, 1891.
THE May and June numbers of the *Classical Review* contain no fewer than three state-

ments with regard to the theatre at Megalopolis. The first two of these represent the views formed by Dr. Dörpfeld before his visit to Megalopolis in April—views which since his visit he has been obliged in a large measure to retract. We refer especially to his somewhat contemptuous criticism of our restoration of the fourth step—a restoration which has proved to be correct in every detail. The statement made by Dr. Dörpfeld (*Berliner Philolog. Wochenschrift*, April 25th; *Classical Review*, May) to the effect that Mr. Penrose agreed with his criticism on this restoration has been denied by Mr. Penrose (*Philolog. Wochenschr.*, May 23rd) as resting on a misunderstanding.

The May publications may now, therefore, be regarded as obsolete. They have been replaced by a joint statement by Dr. Dörpfeld and ourselves in the *Athenæum* for May 30th, in which, while the former is obliged to modify his position, we on our part acknowledge our first publication to have been premature, and the questions raised by the theatre at Megalopolis to be still unsettled.

This joint statement seems to have been misunderstood by some people as an admission that we now accept Dr. Dörpfeld's views on the whole question. Certainly neither Dr. Dörpfeld nor ourselves had any such notion in writing it; both parties clearly understood that we might probably differ widely in our inferences and in our final interpretation of the architectural evidence. Had we thought controversy desirable, we might have pointed out as a warning against theoretical dogmatism that two of the three steps declared by Dr. Dörpfeld to be impossible had actually been found, and have left him to point out, as a warning against premature restoration, that the wall supporting the thresholds was of later date. But such a proceeding could only have caused worse confusion, and we were therefore glad to accept Dr. Dörpfeld's suggestion that he should join us in making a common statement, dwelling rather upon the points which we believed to be established than on any errors that either might previously have fallen into.

Since, however, this proceeding has been misunderstood, we desire to point out that while the existence of columns upon the top course of the structure under discussion has been proved, the period to which they belong is still uncertain; it may be proved, for instance, that they belong not to the original structure, but to some reconstruction in later times. We do not assert that this is the case; but we do assert that grave doubts still exist as to the correctness of Dr. Dörpfeld's view with regard to these columns. Until these doubts have been removed, and until the difference in level between the top of the steps and the orchestra has been satisfactorily explained, it seems to us to be incumbent upon archaeologists to suspend their judgment.

It may be added that even should we fail to prove that we have found evidence of a fourth century raised stage, this failure in no way affects our conclusions with regard to the later (Vitruvian) structure, which we still agree with Vitruvius in denoting as a "stage." The inscription at Oropus, to which Dr. Dörpfeld refers (*Class. Rev.*, May, 1891) in language which seems to imply that we were either unacquainted with it or deliberately ignored it, does not contradict, but confirms Vitruvius, who himself gives the name "proscenium" to his raised stage. Two new facts have recently appeared, one of them slightly, the other strongly confirming the correctness of Vitruvius's account. At Megalopolis the Vitruvian "proscenium" bears no traces of an entrance in the centre. Dr. Dörpfeld's statement that in all the proscenia which have been discovered such traces have been found is, as far as Megalopolis is concerned, inaccurate. At Eretria, where the American School is excavating the theatre (*Phil. Woch.*, April 25th), the green-

rooms (*Skenegebäude*) are on a level not with the orchestra, but with the top of the Vitruvian proscenium, with which one would naturally suppose them to be in direct communication. The staircase by which Dr. Dörpfeld supposes the actors to have descended from the green-rooms to the orchestra appears to connect the orchestra not with the green-rooms, but with the open country behind. ERNEST A. GARDNER.
W. LORING.

Grammatic Gossipy.

THE performance at the Royalty of 'Les Petits Oiseaux,' by M. Coquelin *cadet* and other members of the Comédie Française, was in no way remarkable. The piece, indeed, is of the *vaudeville* type, and is more suited to the company at the Vaudeville, at which house some thirty years ago it was first produced, than to the members of the *Maison de Molière*. On Saturday M. Coquelin *ainé* appeared in his original rôle of Chamillac in the piece of M. Feuillet of that name. 'Margot,' by M. Meilhac, has been given for the first time, and there have been fine representations of 'L'Ami Fritz' and 'Mlle. de la Seiglière.'

'SHYLOCK & Co.' produced last week at an afternoon representation at the Criterion, is an adaptation by Messrs. Canninge and Chevalier of a French farce. By converting a duel scene into a boxing-match and travestizing two middle-aged *bourgeois* as policemen, the adapters turn into extravagance such humour as the original possessed. Mr. Eversfield was droll as a potente from the "dark continent."

THIS evening the Haymarket, after an unusually prosperous season, closes its doors, and the run of 'The Dancing Girl' is suspended. 'A Pair of Spectacles' is withdrawn from the Garrick, and Toole's Theatre is closed, so far as Mr. Toole is concerned, until Christmas. The Gaiety remains open for a week longer, and the Lyceum for a fortnight.

'DRINK,' Charles Reade's gruesome adaptation from M. Zola, has been revived at Drury Lane, with Mr. Charles Warner in the part of Coupeau, originated by him in June, 1879, at the Princess's. During Mr. Warner's tour in Australia his style, always ebullient, has not grown more tame. His presentation of the scene of delirium tremens is now accordingly a triumph of horror. That it goes beyond the intention of the author cannot be said, and it stirs a large portion of the audience to a frantic display of enthusiasm. Whether the moral purpose of the play compensates for the display of whatever is most sickening and most squalid in life may be doubted. Miss Millward as Gervaise, Miss Ada Neilson as Virginie, Miss James as Phoebe Sage (a curious name for a Frenchwoman), Mr. Glenney as Lantier, and Mr. Gurney as Gouget, take part in an interpretation that, in its way, is praiseworthy.

'DICK WILDER,' a four-act drama by Mrs. Musgrave, the author of 'Our Flat' produced on Saturday afternoon last at the Vaudeville, is disappointing. Its action, following the fortunes of a "gentleman highwayman" in the last century, and turning on the resemblance he bears to a twin-brother who is a man of honour, is strained and conventional, and its language is stilted. The performance was in keeping with the drama, and, except in the case of Miss Dorothy Dorr, who played the heroine with earnestness and capacity, was unsatisfactory.

TO CORRESPONDENTS.—J. K.—P. A. S.—C. W. H.—A. N. P.—C. M. J.—C. H.—M. Q. H.—received.
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